

City of Birmingham.



Museum and Art Gallery, 1903.

Illustrated Catalogue of a Loan Collection of Portraits

By Sir Joshua Reynolds, Thomas Gainsborough,
George Romney, John Hoppner, Sir Henry
Raeburn, and other Artists.

WITH FIFTY ILLUSTRATIONS.

PRICE FIVE SHILLINGS.

PRINTED BY HENRY JONES LIMITED, 5-6, EDWARD STREET, BIRMINGHAM.

S.K. Waterhouse

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Compiled by
Whitworth Wallis and Arthur Bensley Chamberlain.

PRINTED BY PERCIVAL JONES LIMITED, 87-89, EDMUND STREET, BIRMINGHAM.

City of Birmingham
Museum and Art Gallery.

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RIGHT HON. WILLIAM KENRICK, P.C.

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WHITWORTH WALLIS, F.S.A.

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ARTHUR BENSLEY CHAMBERLAIN.

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*The Compilers of this Catalogue beg to thank
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T. Humphry Ward, Esq., and W. Roberts, Esq.,
for their kindness in supplying information ; and also
those owners who have so generously allowed their
pictures to be reproduced.*

INTRODUCTION.

WITHIN the century comprised between the birth of Sir Joshua Reynolds in 1723 and the death of Sir Henry Raeburn in 1823 the English school of painting, both in portraiture and landscape, was firmly established, and set an example which other countries were quick to follow. Until then the influence of the art of the Renaissance still lingered throughout Europe, but in the 18th century this was to give way to newer ideals and altered methods, in which the study of nature gradually took the place of the worn-out formulæ of the schools ; and so modern painting, in the evolution of which this country has taken so large a share, came into existence. This new English school produced some of the most brilliant painters among the many illustrious names to be found in the annals of art.

This is not the place in which to discuss the causes which led to this great outburst of artistic production, after a long period of mediocrity in painting based upon the study of Italian art in its latest and most mannered style, an outburst which laid the foundations of English painting so soundly. It is the more surprising in that it owed little, if anything, to native traditions of art built up slowly and surely after centuries of effort, such as was the case in Italy and the Netherlands.

To William Hogarth (1697-1764) is usually assigned the honour of being the first painter who was essentially English both in method and outlook ; and this is true in a large degree, though there are undoubted traces of a national school of painting as far back as the days of Van Dyck ; but Hogarth, a great and truly original artist, was the first who completely threw off all foreign and ancient influences. "The eighteenth century came in as an academic age in art," says Muther. "Turning away from life, it spent itself in allegory and the imitation of typical figures that had been inherited from the Renaissance and petrified into academic work. Then came Hogarth, and his quick vision discovered the new way. He looked out upon the life surrounding him, with its manifold idiosyncrasies, and felt himself with pride to be the son of a new age, in which rigid, conventional forms were everywhere penetrated by the modern ideas of free thought, the rights of man, conformity to nature and manners. This world which confronted him he depicted truly as it was, in all its beauty

and its ugliness. With him was the origin of modern art. Before his paintings and engravings pale idealism disappeared. It was he who resolved and set out to bring into the world a new and independent observation of life."

In the reign of George II. young artists had singularly few opportunities of learning their profession, when compared with those with which the student is surrounded to-day. Sir Joshua, after a short and useful period spent in the studio of Thomas Hudson—a painter of repute in his day, and a good draughtsman, but lacking in all the higher qualities which graced the art of his famous pupil—went to Italy for three years before settling in London in 1752, where, in the space of a few years, he stepped easily into the position of the first painter of the day. Neither Gainsborough nor Romney had this great advantage of a prolonged study, at the impressionable period of their lives, of Italian art in its own home. Such training as Gainsborough received in London from Gravelot and Francis Hayman had little effect upon his style, and the period of his tuition was short. He was a student in the St. Martin's Lane Academy. "In this Academy most of the English artists of the reign of George II., and the early part of that of George III., acquired the rudiments of education in the arts of design. No systematic course of education for the training of young painters was attempted; an opportunity of studying from the life was all that was provided, but no doubt the older men, most of them but indifferent performers at the best, were willing to impart a certain amount of informal instruction. Among them Francis Hayman was a leader. English art at this time had reached its lowest ebb. The few real artists, such as Hogarth and Richard Wilson, had a hard fight of it to make a living, while foreigners like Cipriani and Zuccarelli obtained most of the patronage. There was little market for anything but a portrait, and landscapes were almost unsaleable. Gainsborough may have learnt some of the rudiments of his art in the Academy, though, happily, he remained uninfluenced by the worn-out theories and insufficient practice of most of the men who met there—a society largely made up of scene painters, inferior engravers, coach painters, the drapery assistants of portrait painters, and fourth-rate artists of all classes" ("Thomas Gainsborough"—Duckworth's Library of Art). Gainsborough's art, both in portraiture and landscape, remained essentially his own, though after his thirtieth year he came under the influence of Van Dyck, for whose work he had ever the greatest admiration. George Romney received even less assistance in his youth, and had to be content with an apprenticeship to an itinerant portrait painter, Christopher Steele; and it was not until he was forty that the long and eagerly-desired visit to Italy was possible. Yet, in spite of the absence of any national school or tradition of painting to which they

could turn with confidence in the tentative days of their youth, these three masters of the 18th century won for themselves a position of high distinction such as few painters have held before or since their day, and gave an impetus and direction to English painting which has not yet been exhausted.

It is not easy, nor is it necessary, to decide as to the relative merits of Reynolds (1723-1792) and Gainsborough (1727-1788). Each had extraordinary gifts, and in the art of each there are qualities not to be found in that of the other. Contemporaries and rivals, between them they raised the art of English portraiture to an eminence infinitely higher than had been reached before their day, and, by the magic of their brush, they fixed upon canvas, for the benefit of succeeding generations, the life-like presentments of all their most famous contemporaries, in statesmanship, war, literature, science, the fine arts, and society.

To the untrained eye the art of these two masters is in many points so similar that it is difficult to decide by which of them a portrait has been painted, yet their work is essentially different both in method and in the point of view from which they approached their sitters. Sir Joshua, as a young man, based his practice on a serious study of Italian art. He had a passionate admiration for Michael Angelo, and all his life sought to wrest from the Venetians their secret of glowing colour. Increasing application and perseverance formed the key-note of his life, and in his search after perfection he would paint and repaint a subject, in his resolution to make it a better work than his last. From the Italians he conveyed into his own art a dignity, grace, and sweetness, together with a power and colour, previously unknown in English art. As he advanced towards old age his hand only gained in power, and his colour in richness and splendour. In range of subject as well as in method he had a far wider reach than Gainsborough, and his pictures have a distinction, a reality, and an abiding charm, which will always cause many to consider him as the greatest of English portrait painters, as he is undoubtedly one of the foremost artists the world has yet known. Of him Ruskin says "that there was hardly ever born a man with a more intense and innate gift of insight into human nature. Considered as a painter of individuality in the human form and mind, I think him, even as it is, the prince of portrait painters, as a colourist who can be crushed by none, not even the Venetians. The tenderness of some of his touches is quite beyond telling." Reynolds may be said to have approached nearer to an even and demonstrable excellence than Gainsborough, but in grace, spirit, lightness of insight and of touch, Gainsborough is peculiarly eminent. His handling, at first, appears slight, but it is masterly, and is based on solid foundations. He produced the effects at which he aimed with an unerring hand, and what to the uncritical

appears to be "sketchiness," or "impressionism," is in reality art of the finest and most delicate kind. Gainsborough's aim was entirely pictorial. As Sir Walter Armstrong, in his "Life of the Artist," says, "With Gainsborough the impression was everything. His finest works were all impromptus. A sympathetic personality had the power to set his brain burning with creation at a touch. In his finest efforts we cannot discover the faintest sign of that mental preparation which is so evident in Sir Joshua. Beauty and æsthetic unity grew under his hand with an unequalled rapidity. His art is vital, spontaneous." Gainsborough penetrated into the personalities of his sitters to a greater depth than Reynolds. The latter was essentially a trained observer, with less of that deep sympathy and unerring sense of essentials which enabled Gainsborough to lay bare to us the inmost personalities of his sitters. Ruskin says of him that he was the purest colourist, Sir Joshua not excepted, of the whole English school. "In management and quality of single and particular tint, in the purely technical part of painting, Turner is a child to Gainsborough. His hand is as light as the sweep of a cloud, as swift as the flash of a sunbeam."

The third member of this great trio of English painters, George Romney (1734-1802) had, during his life, a reputation second only to that of Reynolds and Gainsborough. His sitters were as numerous and of similar rank to those who crowded the studios of his rivals. In certain directions he was not their equal, largely owing to his lack of education and early artistic training, and to a morbidly sensitive nature and a waywardness of imagination, which resulted in a lack of fixed purpose, so that he was constantly attempting works which he never finished. His greatness lay in his portraits, rather than in his historical compositions and imaginative paintings, more especially in those of beautiful women and young children, which are full of a nameless grace, distinction and sweetness; and in these he reached, at times, a height beyond which his two great contemporaries did not always pass him.

These three men overshadowed the work of all other painters of their day, among whom, however, there were several of great artistic gifts, such as Johann Zoffany (1733-1810), the popular painter of actors and actresses in their favourite parts; and John Opie, R.A., the "Cornish Wonder," whose work has vigour, individuality, and freshness. Among the men who followed in their footsteps there were also several whose work was of an admirable kind, which is much prized by connoisseurs at the present day. John Hoppner (1758-1810), who began as an imitator of Reynolds, and was undoubtedly the most brilliant representative of his school, gained much popularity as a painter of beautiful women and children, and on occasions almost equalled his master. He was no mere copyist,

however, and his work, at its best, has much original artistic grace and beauty. Some of his greatest achievements are included in this exhibition, particularly No. 32, "The Daughters of Sir Thomas Frankland"; No. 11, "Mrs. Jordan as 'Hypolita'"; No. 49, "Warren Hastings"; No. 29, "The Duchess of Rutland"; and No. 39, "John and Henry Cust," all of which display artistic qualities of a very high order.

Sir Henry Raeburn, R.A. (1756-1823), the "Scottish Velasquez," as Wilkie called him, and the greatest portrait painter that Scotland has produced, held in Edinburgh a position similar to that of Sir Joshua in London. He painted most of the leading men and women of his day, and these portraits are broad and effective in their treatment, harmonious in colour, masterly in execution, and of great style, so that they are deservedly held in the highest repute. Few finer or more dignified portrait groups have been painted than No. 25, "Mr. James Harrower, of Inzievar, and his Wife and Son," a work which alone is sufficient to place the painter among the masters. Other brilliant examples of Raeburn are No. 37, "The Leslie Boy"; No. 40, "A Girl Sketching"; No. 67, "The Two Boys"; and No. 63, "Miss Jane Hodgson." Both Hoppner and Raeburn are represented here at their best, as well as Sir Thomas Lawrence, P.R.A. (1769-1825), whose dexterous touch and somewhat conventional grace, added to his fascinating social manners, made him by far the most fashionable painter of the first quarter of the nineteenth century, so that his career was one long triumph. No. 23, "Miss Croker," is one of his most celebrated works, and No. 65, "Mrs. Earle," is another example of Lawrence at his best. Among the other artists represented in the exhibition are Francis Cotes (1726-1770), John Russell (1744-1806), Wright, of Derby (1734-1797), and John Constable (1776-1837). These painters, although they did not equal some of their contemporaries and predecessors, have added distinction to the annals of portrait painting, and their works still charm us as they charmed an earlier generation.

CATALOGUE.

The terms "right" and "left" used in the descriptions of the pictures denote the right and left of the spectator, NOT of the sitter in the picture.

For Biographical Notices of the Artists, see pages 66-76.

Photo 1. RICHARD STONEHEWER, M.A.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Earl of Jersey, G.C.B.

Early Copy

Richard Stonehewer, the close friend of Thomas Gray, the poet, son of Richard Stonehewer, rector of Houghton-le-Spring, Durham, was born about 1728. At the age of seventeen, in 1745, he was admitted a pensioner at Trinity College, Cambridge. He at once became known to Gray, probably through Dr. Thomas Wharton, of Old Park, near Durham, the poet's life-long friend. He was elected a fellow of Peterhouse in 1751, and M.A. in 1753. He was tutor to Augustus Henry Fitzroy, third Duke of Grafton, and when the latter entered political life Stonehewer became his private secretary, and retained confidential relations with him throughout his life. He was the Duke's under-secretary of state for the northern department in 1765, and in the following year held a similar position for the southern department under the Duke of Richmond. Through the Duke of Grafton he obtained for Gray the professorship of modern history and languages at Cambridge, and was himself made permanent Auditor of the Excise. Gray called him his "best friend," and left him £500 in his will. William Burke considered him "a gentleman of great worth, extreme good understanding, and of the politest manners." He was on terms of friendship with Horace Walpole. He died January 30th, 1809, aged 81. The manuscripts which Gray left, together with his library, to Mason, were left by Mason to Stonehewer, who bequeathed to Pembroke College, Cambridge, Gray's common-place books, and holograph



No. 2

HENRY FREDERICK, DUKE OF CUMBERLAND
THOMAS GAINSBOROUGH, R.A.

copies of most of his poems. Sir Joshua painted his portrait in 1775 for the Duke of Grafton, of which the picture exhibited here is a replica. Stonehewer also sat to Reynolds in October, 1782.

Bust, life size, facing spectator, the head turned towards the left; black hair, dark red robe trimmed with fur, white neckcloth.

On canvas, oval in a square, 29½ in. high by 24 in. wide.

The Duke of Grafton's version of this picture cost 35 guineas, in 1775, and was exhibited at the British Institution, 1843, and the National Portrait Exhibition, 1867.

2. HENRY FREDERICK, DUKE OF CUMBERLAND.

THOMAS GAINSBOROUGH, R.A.

Lent by His Majesty the King.

Henry Frederick, Admiral of the White, K.G., grandson of George II., was the fourth son of Frederick Lewis, Prince of Wales, and brother of George III. He was born on October 27th, 1745, and created Duke of Cumberland and Strathearn and Earl of Dublin in 1766. He married, on October 4th, 1771, Anne Luttrell, eldest daughter of Simon Luttrell, afterwards Earl of Carhampton, of Four Oaks Park, Sutton Coldfield, and of Maria, daughter of Sir Nicholas Lawes, Governor of Jamaica. She had married, in 1765, Christopher Horton, of Catton Hall, Derbyshire, and was left a widow four years later. She was one of the greatest beauties of the day, and is described as "a supremely beautiful creature at the time of her first marriage." The ceremony of her marriage with the Duke was performed at her own house in Hertford Street, Mayfair. The Duke and Duchess went to France, and on their return the King refused to receive them at Court. The alliance was highly displeasing to King George, and was, in fact, the occasion of the Royal Marriage Act, 1772. Ultimately, however, the Duchess regained her footing at Court, and even became a personal favourite of Queen Charlotte. Her husband and his royal brother were among the least brilliant specimens of the Hanoverian family. The Duke of Cumberland, in particular, had been, before his marriage, connected with more than one disgraceful scandal; but the judicious influence of his wife, and the affection which she bestowed upon him, caused a great alteration for the better in his demeanour. He died on September 18th, 1790, acknowledging with gratitude her affectionate attentions, and was buried in Westminster Abbey.

Gainsborough painted the Duchess several times, and both her husbands. The most famous one, which represents the royal couple walking arm-in-

arm in Kensington Gardens, with Lady Elizabeth Luttrell seated behind them, is in the possession of His Majesty at Windsor Castle. This unfinished portrait of the Duke is probably the companion portrait to the unfinished one of the Duchess which was exhibited in the Birmingham Art Gallery in 1900, and further details of the lady's career will be found in the catalogue of that exhibition. She sat to Reynolds as Mrs. Horton in 1771, and again in April, 1772, with the Duke, when they were still under Royal ban. When the Duchess whispered to the Duke to say something to the painter, all he could manage was : " What, eh, so you always begin at the head, do you ? " They also sat to Reynolds in February, 1773. Her portrait by Reynolds was exhibited in Birmingham in 1900, lent by Captain F. Saunderson.

Unfinished. Head and shoulders only, facing spectator, the head slightly turned to left ; powdered hair (*see illustration*).

On canvas, 50 in. high by 38½ in. wide.

Exhibited at the New Gallery, Guelph Exhibition, 1891, No. 309.

Reproduced in Lord Ronald Sutherland Gower's " Thomas Gainsborough," 1903.

3. WILLIAM GIFFORD.

JOHN HOPPNER, R.A.

Lent by George W. Agnew, Esq.

William Gifford, the first editor of the *Quarterly Review*, was born at Ashburton, Devonshire, in 1757. He began life as a cabin-boy, but at the age of twenty was sent by some friends to school, and afterwards to Oxford. He travelled on the continent with Lord Belgrave, and on his return settled down to a life of literature in London. In 1791 he published the *Baviad*, and in 794 the *Maviad*. In 1797 he became editor of the *Anti-Jacobin*, and in 1809, when the *Quarterly Review* was established, he became its editor. Gifford was Paymaster to the Gentlemen Pensioners and Comptroller of the Lottery, two sinecures which brought him in £900 a year while they lasted. He died in 1826. This portrait is said to have been painted for Dean Ireland.

Bust to waist, life size ; fair hair ; seated in red-covered chair, facing left, and looking down at a book held with both hands ; black coat and waistcoat, white neckerchief (*see illustration*).

On canvas, 30 in. high by 24 in. wide.

A very similar portrait, also by Hoppner, was exhibited in the Grosvenor Gallery Winter Exhibition, 1889, No. 120, lent by Mr. John Murray.



No. 3

WILLIAM GIFFORD
JOHN HOPPNER, R.A.

4. LADY POLE, afterwards wife of George Clavering, of Greencroft.

GEORGE ROMNEY.

Lent by the Rev. J. W. Napier-Clavering.

Anna Maria, daughter of the Rev. W. Palmer, of Combe Raleigh, co. Devon, married, as his second wife, Sir John Pole, fifth baronet, of Shute, co. Devon. His first wife, who died in 1758, was Elizabeth, daughter of John Miles, of Woodford. Sir John Pole died on February 19th, 1766, and Lady Pole married, a few years afterwards, George Clavering, of Greencroft, second son of Sir James Clavering, sixth baronet, of Axwell, county Durham. By this marriage she became the mother of Sir Thomas John Clavering, eighth baronet, of Axwell and Greencroft, born 1771, whose portrait, together with that of his sister Catherine Mary, as children, painted by Romney, was No. 35 in the Exhibition of Portraits held in the Birmingham Art Gallery in 1900.

Three-quarter length, figure facing spectator, head turned to left ; the right arm resting on a stone pedestal with hand against right cheek, left hand in lap ; dark hair with white ribbon, dress of pink silk, green shawl and waistband ; dark landscape background.

On canvas, 36 in. high by 28 in. wide.

5. A FAMILY GROUP : Unfinished sketch for a picture.

J. S. COPLEY, R.A.

Lent by G. T. Taylor, Esq.

This is said to be a sketch for a large portrait-group commissioned by a gentleman, of unknown name, who was four times married, having issue by each wife. He requested Copley to introduce portraits of this quartette of ladies into the picture, and the three earlier ones are to be seen looking down from heaven upon their numerous progeny below.

Unfinished sketch, monochrome, containing twelve small full-length figures.

On canvas, 24 in. high by 36 in. wide.

6. AMELIA OPIE.

JOHN OPIE, R.A.

Lent by William McKay, Esq.

Amelia Opie, second wife of John Opie, the painter, was a popular novelist and writer of lyrics. She was the daughter of Dr. John Alderson, a Norwich physician, in whose society she spent most of her life, sharing to the full his revolutionary opinions. She sang well, and was a fine conversationalist, so that she was courted by society, and her literary talents aided her husband in the composition of his Royal Academy lectures. When left a widow in 1807, she returned to Norwich, and, with her father's approval, joined the Society of Friends and assumed the Quaker style and dress. Her best remembered books are "Father and Daughter" (1801), "Illustrations of Lying" (1827), and "Valentine's Eve" (1816). Mrs. Inchbold says that she was "far cleverer than her books." She retained her cheerfulness and interest in political events to the last, and visited Paris in 1830, and took part in the London Exhibition of 1851. She died at Norwich in 1853.

Half length, life size, facing left, full face ; powdered hair, with light blue band, white dress with fichu ; dark background, with flowers on left.

On canvas, 30 in. high by 24 in. wide.

7. RICHARD, SECOND EARL OF SHANNON.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by Mrs. C. Morland Agnew.

Richard, Viscount Boyle, afterwards second Earl of Shannon, was the eldest son of Henry Boyle, the first Earl of Shannon, of Castle Martyr, who filled some of the highest political offices in the kingdom of Ireland, such as Speaker of the House of Commons, Chancellor of the Exchequer, and Lord Justice, and was raised to the peerage in 1756. Richard Boyle was born January 30th, 1728, his mother being Harriet, youngest daughter of Charles, third Earl of Cork, and succeeded to the earldom in 1764. He was created a peer of Great Britain, as Baron Carleton, in 1786, having filled some high political offices, and being a member of the Privy Council.



No. 7

RICHARD, SECOND EARL OF SHANNON
SIR JOSHUA REYNOLDS, P.R.A.



No. 8

THE MASTERS GAWLER
SIR JOSHUA REYNOLDS, P.R.A.

He married, December 15th, 1763, Catherine, eldest daughter of the Right Hon. John Ponsonby, speaker of the Irish House of Commons, and second son of the first Earl of Bessborough, and died in 1807.

Three-quarter length, life size, standing under a tree, facing right, head turned full face ; right hand resting on hip, the left holding a cane ; powdered hair or small wig ; grey-green coat with gold buttons, long square-cut gold-laced waistcoat ; open landscape on the right (*see illustration*).

On canvas, 48 in. high by 39 in. wide.

Painted in 1759, when Lord Boyle.

Exhibited at the Royal Academy, Winter Exhibition, 1886.

In the Royal Pavilion, Paris International Exhibition, 1900.

8. THE MASTERS GAWLER.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by Lord Burton.

Portraits of John Bellenden and Henry, sons of John Gawler, of the Inner Temple, and of Caroline, his wife, daughter of John, third Lord Bellenden. Painted in 1776. Mr. Gawler sat to Reynolds in 1779, 1780, and 1781, and the Hon. Caroline Gawler in 1777. A portrait of Mr. John Gawler, said to have been painted in 1776, was engraved by J. R. Smith in 1777. A portrait of the Hon. Caroline Gawler, by Reynolds, also said to have been painted in 1776, 30 by 25, was sold at Christie's in 1892 for 300 guineas.

Three-quarter length figures of two boys with a Newfoundland dog. The auburn-haired, elder brother to the left is dressed in a black suit, with white lace collar and cuffs. He carries a portfolio under his left arm, and with his right hand caresses the upturned head of the dog. The black-eyed, dark-haired younger boy clasps his brother round the shoulders with his left arm, and points outward with his right. Landscape background (*see illustration*).

On canvas, 35 in. high by 27½ in. wide.

Paid for in 1778,—70 guineas.

Engraved by J. R. Smith in 1778 as "The School Boys."

Exhibited at the British Institution, 1842.

At the Grosvenor Gallery Winter Exhibition, 1889, No. 50.

In the Royal Pavilion, Paris International Exhibition, 1900.

From the E. Harrison collection, 1873.

From the Collection of John Graham, of Skelmorlie Castle, Ayrshire, 1887.

9. MISS RIDGE. SIR JOSHUA REYNOLDS, P.R.A.

Lent by Sir Charles Tennant, Bart.

Miss Ridge was the daughter of John Ridge, an Alderman, and member of the Irish Bar, a personal friend of Sir Joshua's. Goldsmith mentions him in his poem of *The Retaliation* :—

“To make out the dinner, full certain I am,
That Ridge is Anchovy, and Reynolds is Lamb ;
That Hickey is Capon, and by the same rule,
Magnanimous Goldsmith is Gooseberry Fool.”

Painted in 1773. This picture appears to correspond with one exhibited in the Grosvenor Gallery, 1883-84, as No. 116, “Unfinished portrait of Miss Ridge,” lent by Dr. Hamilton, painted in 1773, which was sold at the Marchioness of Thomond's sale (1821) to Mr. Gwatkin for 30 guineas. There was a second portrait of Miss Ridge in the same exhibition, No. 95, a bust, full face, in a blue dress, lent by Mr. Frederick Haworth, also said to have been painted in 1773.

Bust to waist, life-size, facing spectator, the left arm resting on a parapet ; white silk dress trimmed with yellow, blue sash and bow ; black ribbon round neck and blue ribbon in hair ; landscape background (*see illustration*).

On canvas, 35½ in. high by 24 in. wide.

Exhibited at the New Gallery, Guelph Exhibition, 1891, No. 160.

In the Royal Pavilion, Paris International Exhibition, 1900.

Formerly in the possession of the Reynolds family.

From the collection of the Marquess of Lansdowne.

From the collection of Alfred de Rothschild, Esq.

Reproduced in “The Burlington Magazine for Connoisseurs,” Nov., 1903.



No. 9

MISS RIDGE
SIR JOSHUA REYNOLDS, P.R.A.



No. 10

MISS SOPHIA ELIZABETH LAWRENCE
GEORGE ROMNEY

10. MISS SOPHIA ELIZABETH LAWRENCE.

GEORGE ROMNEY.

Lent by Lockett Agnew, Esq.

She was the daughter of William Lawrence, Esq., of Wimbledon, and afterwards of Kirby Fleatham, Yorkshire, M.P. for Ripon, Yorks., from 1761 to 1798. She was born in 1761 and died in 1845. This portrait was painted in 1786, when she was twenty-five, a year later than the companion portrait of her brother William, who died soon after it was completed. She is evidently wearing mourning on his behalf (*see No. 14*).

Three-quarter length, life size, facing right, seated against a column; the right arm resting on a table covered with a red curtain, left hand placed upon back of right hand; brown hair slightly powdered, with two long curls falling on shoulders; black dress cut low, with white fichu and a long string of pearls; thin black band round neck; on the right a landscape, apparently the sea shore (*see illustration*).

On canvas, 49½ in. high by 39½ in wide.

Reproduced in "The Burlington Magazine for Connoisseurs," Nov. 1903.

11. MRS. JORDAN as "Hypolita" in *She Would and She Would Not*.

JOHN HOPPNER, R.A.

Lent by Edward D. Stern, Esq.

Dorothea, or Dorothy, Jordan, actress, was born near Waterford, in Ireland, in 1762. In 1777 she appeared in Dublin as "Phœbe," in *As You Like it*. After somewhat unfortunate experiences in Ireland, she appeared at Leeds in 1782 under Tate Wilkinson, manager of that circuit, and played a number of parts with success in York and other northern towns. She first appeared at Drury Lane in 1785 as "Peggy," in *The Country Girl*, and by the end of her first season was established in public favour. During her long engagement at Drury Lane, lasting until 1809, she played many tragic and sentimental parts, but gradually a sense of her unparalleled excellence in comedy dawned upon the management, and the chief leading comic and "breeches" parts were assigned to her. From 1809 to 1814 she was at Covent Garden. Sir Joshua Reynolds preferred her to all actresses of her time, while Byron declared her superb, and all writers of the period sang her praises. Her domestic life was brilliant rather than happy, and caused much scandal. In 1790 she became the mistress of the Duke of Clarence, subsequently William IV., and bore him

ten children, all of whom took the name of FitzClarence. Her final separation with him was in 1811. A curious mystery enveloped her last days. She is said to have been in danger of imprisonment on account of money liabilities. In 1815 she went to France, and died at Versailles in the following year.

Before the close of her first season at Drury Lane she appeared as "Hypolita," in Colley Cibber's comedy, *She Would and She Would Not, or the Kind Imposter*, playing the part in Edinburgh and Glasgow in the following year, where medals were struck in her honour. In this play, in which Hypolita follows her lover, Don Philip, to Madrid, disguised as a young gentleman of fashion, she wears man's attire throughout the five acts, and many amusing complications ensue. Genest says "she had never a superior in her line," and adds that her "Hypolita" will never be excelled. Hoppner also painted her in *The Country Girl*, the picture being now at Hampton Court. Her portrait, by Romney, was exhibited in the Birmingham Art Gallery in 1900, lent by Sir W. Cuthbert Quilter, Bart.

Bust to waist, life size, turned towards right, full face ; brown wig ; white silk man's dress lined with blue, and trimmed with blue and silver embroidery, tall blue and black hat with white ostrich feathers ; holding an eyeglass in right hand ; dark background (*see illustration*).

On canvas, 30 in. high by 24 in. wide.

Engraved by John Jones.

Exhibited in the Royal Pavilion, Paris International Exhibition, 1900.

Reproduced in "The Burlington Magazine for Connoisseurs," Nov. 1903.

12. THE MISSES EMMA AND ELIZABETH CREWE, daughters
of John Crewe, Esq. SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Earl of Crewe.

Emma and Elizabeth, daughters of John Crewe, of Crewe Hall, M.P. for Cheshire, 1734-52, by his wife Elizabeth, daughter of Richard Shuttleworth, of Gawthorpe, Lancashire, and Forcett, Yorkshire. They were sisters of the first Baron Crewe, and aunts of the small boy whose portrait by Reynolds as Henry VIII. is also in this Exhibition (*see No. 69*). Emma died unmarried. Elizabeth married John Hinchcliffe, Bishop of Peterborough, who was famous in his day as a speaker and preacher, being noted for his musical voice and fine delivery. His father kept a livery stable in Westminster, but was able to get his son appointed on the



No. 11

MRS. JORDAN AS "HYPOLITA"
JOHN HOPPNER, R.A.



No. 12

THE MISSES EMMA AND ELIZABETH CREWE
SIR JOSHUA REYNOLDS, P.R.A.

foundation of Westminster School. After a brilliant career at Cambridge, Hinchcliffe became a master at Westminster, where he had John Crewe as one of his pupils, with whom he subsequently travelled, and whose sister he married. He became successively Head Master of Westminster School, Master of Trinity, and Bishop of Peterborough, 1769. At his death, in 1794, he left two sons and three daughters.

Nearly full-length figures, life size, standing beneath trees; the taller sister on the right faces to the left, and holds a basket of flowers in her left hand; low-necked dress of reddish colour with blue scarf; the other sister faces the spectator, with her left arm resting on the other's shoulder and the right across her pointing to the right; white dress and yellowish scarf; in the background a large classical vase under a tree, and an open landscape on the left (*see illustration*).

On canvas, 59 in. high by 56 in. wide.

Painted about 1766 (?).

Engraved by J. Dixon, 1782, J. Paul, and R. Brookshaw.

Exhibited at the British Institution, 1841 and 1866.

Royal Academy, Winter Exhibition, 1895, No. 133.

Reproduced in Sir Walter Armstrong's and Lord Ronald Sutherland Gower's books on Reynolds.

13. MRS. GLYN.

GEORGE ROMNEY.

Lent by J. Pierpont Morgan, Esq.

She was Henrietta Elizabeth Sackville, daughter and heiress of the Ven. Thomas Hollingberry, Archdeacon of Chichester, and married Colonel Thomas Glyn, of the Coldstream Guards, on September 6th, 1788. He was the fifth son of Sir Richard Glyn, of Ewell, Surrey, the well-known London banker, who was created a baronet in 1759. Sir Richard represented both London and Coventry in Parliament respectively. Mrs. Glyn died on January 13th, 1845. This portrait, for which Romney received 25 guineas, was painted in 1789.

Bust to waist, life size, seated facing the spectator; white dress with muslin fichu, open at the neck, and waist belt with three silver buckles; powdered hair with blue ribbon; landscape background, with tree on right and sky on left (*see illustration*).

On canvas, 30 in. high by 24 in. wide.

Exhibited in the Royal Pavilion, Paris International Exhibition, 1900.

14. WILLIAM LAWRENCE.

GEORGE ROMNEY.

Lent by Lockett Agnew, Esq.

He was the son of William Lawrence, Esq., of Wimbledon, and afterwards of Kirby Fleatham, Yorkshire, M.P. for Ripon, Yorks., from 1761 to 1798. He was born in 1764, and died at twenty-one, in the year 1785, in which this portrait was painted. The companion portrait of his sister was painted in the following year (*see No. 10*).

Three-quarter length, life size, facing towards the left, seated in a red-covered chair; powdered hair; fawn-coloured coat and waistcoat of pink and black stripes, and the gold-embroidered gown of an Oxford Commoner; black breeches and white stockings; the left hand resting on the right, in which there is a gold coin; in the background a column on the right, and on the left a view of open sea and sky (*see illustration*).

On canvas, 49½ in. high by 39½ in. wide.

15. MRS. PAYNE - GALLWEY AND HER SON CHARLES
("PICK-A-BACK").

SIR JOSHUA REYNOLDS, P.R.A.

Lent by J. Pierpont Morgan, Esq.

She was Philadelphia, daughter of Stephen de Lancy, Lieutenant-Governor of New York, a member of a well-known Huguenot family of that province. She married Stephen Payne, of Tofts Hall, Norfolk, a son of Ralph Payne, Chief-Justice and afterwards Governor of St. Kitts, and a half-brother of Sir Ralph Payne, Lord Lavington, the politician, M.P. for Shaftesbury, and Captain-General and Governor-in-Chief of the Leeward Islands. In 1762, Stephen Payne assumed his mother's name and the arms of Gallwey. He was a member of the Dilettanti Society, and is represented in the first of the two portrait-groups of the members painted by Sir Joshua in 1777-79, and is represented drinking from a wine glass.

Mrs. Payne-Gallwey died in 1785, at the age of twenty-seven. This portrait was painted in 1778, when she was twenty, and was exhibited in the Royal Academy in the following year as "A Lady with a Child, three-quarters." Reynolds received a payment of £70 for it in December, 1779. The boy lived to enter the army, but in 1795, when returning from a masquerade to his lodgings in Maddox Street, he was burned to death in



No. 13

MRS. GLYN
GEORGE ROMNEY



No. 14

WILLIAM LAWRENCE
GEORGE ROMNEY



No. 15

MRS. PAYNE-GALLWEY AND HER SON
("PICK-A-BACK")
SIR JOSHUA REYNOLDS, P.R.A.

bed, on April 19th. According to Burke, Mrs. Gallwey's only child was a daughter, Charlotte, who, in 1797, married John Moseley, of Glemham House, Suffolk.

Master "Gallway" sat to Reynolds in March, 1779, and his mother in June, 1780.

Bust to waist, life size, the lady in profile, turned to the left ; dark pink dress, with white bodice and skirt, a white scarf over hair, fastened under chin ; she carries the child on her back, his head looking over her left shoulder, while she clasps his left arm with her right hand ; he wears a straw hat ; background of trees, with open landscape and trees on the left (*see illustration*).

On canvas, 30 in. high by 24 in. wide.

Engraved by J. R. Smith, 1780, S. W. Reynolds, S. Cousins, and G. Zabel, 1874.

Exhibited at the Royal Academy, 1779.

The International Exhibition, 1862.

The Royal Academy, Winter Exhibition, 1886, lent by Lord Monson.

The Royal Academy, Winter Exhibition, 1895, No. 31, lent by Mr. J. Pierpont Morgan.

The British Pavilion, Paris International Exhibition, 1900.

Sold at the sale of Lord Monson, of Gatton Park, in 1888.

16. MISS SOPHIA SCHUTZ.

GEORGE ROMNEY.

Lent by Lord Burton.

Bust to waist, life size, seated ; facing towards the left ; very dark green or black bodice, cut low at the neck, and trimmed with white ; grey skirt and waistband, gold chain round neck ; powdered hair with a white band round forehead ; grey background.

On canvas, 30 in. high by 24 in. wide.

Engraved in mezzotint by R. W. Macbeth, A.R.A.

From the collection of Mr. R. Harding Newman.

Exhibited at the Royal Academy, Winter Exhibition, 1889.

17. DR. PHILIP DITCHER.

THOMAS GAINSBOROUGH, R.A.

Lent by Mrs. L. Peck.

Philip Ditcher. d. 1781

1

Mary. b. 1769. d. 1849

Mr. Rev. Kennick Peck.

In 1886 it belonged to the
Grandson of Rev. Kennick Peck,
Philip Wm. Richardson Peck,
of 2 Malton Crescent, Exmouth.
cf publication of letter, *infra*.
in Transactions of the Dermal
Society Association. vi. xviii. (1886)
p. 111.

Philip Ditcher was a well-known surgeon who practised in Bath during the latter half of the eighteenth century. On August 15th, 1744, he was elected one of the surgeons of the Mineral Hospital in that city, and held the appointment until his death. On September 6th, 1757, he married, at Fulham, Mary, eldest daughter of Samuel Richardson, the novelist and author of "Pamela," and his second wife, Elizabeth, a sister of James Leake, a bookseller of Bath. Mrs. Ditcher was born about 1732, and a portrait of her as a little girl is included in a group of the Richardson family by Joseph Highmore, which, like the above portrait of Dr. Ditcher, was in the collection of Mr. Philip W. Richardson Peck, of Exmouth. In 1774 Dr. Ditcher was elected Mayor of Bath, in which city he died on January 10th, 1781. A Mr. Philip Ditcher was buried at Weston, near Bath, in 1745, and a Mrs. Mary Ditcher at the same place on March 16th, 1764. These were probably Dr. Ditcher's father and mother.

The portrait, which is not signed or dated, and has not been engraved, was painted in 1779, and was sent as a gift by Gainsborough to Mrs. Ditcher, whose husband had attended the artist's family professionally. Shortly afterwards she received the following interesting letter from him with reference to it:—

"Madam,—

"I am very glad the Picture arrived safe and meets with your approbation. With regard to the Price of the Picture and Frame I must acknowledge myself overpaid abundantly by my worthy Friend's attention to my Family while we lived at Bath, and which I shall ever remember with gratitude. If you can, pardon my neglect in not paying the carriage, which I fully intended doing, but for the hurry I was in the Day it went away, you may rest assured, Madam, that what remains unpaid is from us to you. My Family join in best Regards,

"And I remain, your most obedient Servt.,

"THO. GAINSBOROUGH.

"Bath, July 31st, 1779.

"Mrs. Ditcher,

"Lansdown Road,

"Bath."

Gainsborough settled in London in 1774, so that the portrait was either painted during a short visit to Bath in 1779, or had been returned to him



No. 17

DR. DITCHER
THOMAS GAINSBOROUGH, R.A.



No. 18

LADY WILLOUGHBY DE BROKE
GEORGE ROMNEY

for alteration or repair. In the style of its painting it seems to point to an earlier date than 1779.

Three-quarter length, life size, standing, facing spectator; head slightly turned towards the left; plum-coloured coat with a white neckcloth and ruffs; white wig; left hand thrust inside coat, and holding a black hat in the right; landscape background with trees and sky (*see illustration*).

On canvas, 50 in. high by 40 in. wide.

18. LADY WILLOUGHBY DE BROKE.

GEORGE ROMNEY.

Lent by Lord Willoughby de Broke.

She was Lady Louisa North, daughter of Francis, first Earl of Guilford, by his second wife, Elizabeth, Viscountess-Dowager Lewisham, and sister of the celebrated minister, Lord North, Prime Minister from 1770 to 1781. She married, in 1761, John Peyto, fourteenth Baron Willoughby de Broke, and died in 1798. (*See No. 62 for her portrait, by Zoffany, in a group which includes her husband and their three children.*)

Three-quarter length, life size, seated, facing towards the right, with head turned to spectator; powdered hair, with white and gold head dress, and white bow under chin; light canary-coloured dress, cut low, and sleeves lined with white silk; blue and gold sash, purple-red velvet cloak over left arm and spread out over the seat behind her; left arm resting on a pedestal, and holding a book, the right hanging straight down and grasping a fold of her dress; seated beneath some trees, with sky and open landscape on the left (*see illustration*).

On canvas, 50 in. high by 40 in. wide.

Reproduced in "The Art Journal," December, 1903.

19. MR. ROBERT CHILD.

GEORGE ROMNEY.

Lent by the Earl of Jersey, G.C.B.

Mr. Robert Child, the London banker, of Osterley Park, Isleworth, Middlesex, whose only daughter and heiress eloped to Gretna Green with the Earl of Westmorland (*see note to No. 31. For the portrait of his wife see No. 20*). Mr. Child and his daughter sat to Sir Joshua Reynolds in May, 1772, and March and April, 1773, and a whole length of Miss Child was exhibited in the Royal Academy, 1773, as the portrait of a young lady. A newspaper of the time named it "Sir Joseph Child's Daughter," but this

appears to be incorrect, as a full length of Mr. Robert Child, with a gun, and one of Miss Child with a dove in a cage, painted 1772-73, are in the collection of the Earl of Jersey.

Bust to waist, life size, facing right, head slightly turned to spectator ; powdered hair ; green coat with gold lace, white waistcoat, into which the left hand is thrust, white neckerchief.

On canvas, 30 in. high by 24 in. wide.

Exhibited at the Royal Academy, Winter Exhibition, 1888, No. 117.

20. MRS. ROBERT CHILD, afterwards Ladie Ducie.

GEORGE ROMNEY.

Lent by the Earl of Jersey, G.C.B.

Sarah, wife of Robert Child, of Osterley Park (*see Nos. 19 and 31*). She was a daughter of Gilbert Jodrell, the third son of Paul Jodrell, of Duffield, Derbyshire. Her cousin, Sir Richard Jodrell, F.R.S., M.P., of Norfolk, was created a Baronet in 1783. After the death of Mr. Child she married, on June 18th, 1791, as his second wife, Francis Reynolds, third Baron Ducie (1739-1808), a captain in the Royal Navy, who likewise assumed the name of Moreton. Lady Ducie died on May 23rd, 1793.

Bust to waist, life size, face in profile to the left ; powdered hair, with a white gauze scarf fastened under the chin ; black dress with white front ; her right arm rests upon a pedestal and the hand holds a book (?) (*see illustration*).

On canvas, 30 in. high by 24 in. wide.

Exhibited at the Royal Academy, Winter Exhibition, 1888, No. 30.

21. THOMAS BLIGH.

GEORGE ROMNEY.

Lent by the Corporation of Manchester.

Probably Thomas Cherburgh Bligh, son of the Very Rev. Robert Bligh, Dean of Elphin, and nephew of John, first Earl of Darnley. He, no doubt, was christened Cherburgh in honour of his uncle, General Bligh, who captured the town of Cherbourg, and left a large fortune of £100,000 to his brother the Dean. Thomas Bligh married his cousin, Theodosia, second daughter of John, third Earl of Darnley, M.P. for Maidstone, in



No. 20

MRS. ROBERT CHILD
GEORGE ROMNEY



No. 22

ELIZABETH, VISCOUNTESS FOLKESTONE
THOMAS GAINSBOROUGH, R.A.

1790, and died in 1830, while his wife died in 1840. His sister, Frances Theodosia, eldest daughter of the Dean, married Robert, second Earl of Roden, K.P., on February 5th, 1788.

Bust to waist, life size, full face, head slightly inclined to right ; wig or powdered hair ; fawn coloured coat, white neckcloth ; arms resting on a table ; a book in his left hand with fingers inserted between the leaves ; plain background.

On canvas, 30 in. high by 24 in. wide.

Painted in 1782-3.

Formerly in the possession of Mr. C. R. Hamilton, of Hamwood, co. Meath.

22. ELIZABETH, VISCOUNTESS FOLKESTONE.

THOMAS GAINSBOROUGH, R.A.

Lent by Mrs. George Holt.

Elizabeth, eldest daughter of Robert, Lord Romney, was born on August 15th, 1711, and married, on April 21st, 1741, as his second wife, Sir Jacob de Bouverie, third Baronet, who was elevated to the peerage in 1747 by the titles of Lord Longford and Viscount Folkestone. His first wife was Mary, daughter and sole heir of Bartholomew Clarke, of Hardingstone, co. Northampton, and Delapré Abbey, who died on November 24th, 1739. Viscountess Folkestone had one son, Philip Bouverie-Pusey, born October 8th, 1746, who assumed the name of Pusey. He married, in 1798, Lucy, daughter of Robert, fourth Earl of Harborough, and widow of Sir Thomas Carr, Bart., and one of his sons was the celebrated Dr. Edward Pusey, Canon of Christ Church, and Regius Professor of Hebrew at Oxford. Viscount Folkestone died on February 17th, 1761, and was succeeded by his eldest son William, who was created Earl of Radnor in 1765. The Viscountess died on September 25th, 1782.

Viscount Folkestone was the first President of the Society of Arts. His portrait was painted by Gainsborough for the Society in 1776 as a companion to the portrait, by Sir Joshua Reynolds, of Lord Romney, the second President. It was not painted from life, but from a portrait of him by Hudson. Gainsborough received for it one hundred guineas, that being, in the artist's own words, "the price he usually charged for a full-length picture." The portrait seems to have given satisfaction, for, succeeding the order for the payment of one hundred guineas, is another motion to the effect that "the thanks of the Society be given to Mr.

Gainsborough for his excellent execution of the picture of Lord Folkestone, and he be informed that the Society are highly satisfied with his masterly performance."

Three-quarter length, life size, slightly turned to the right ; grey hair covered with a thin grey gauze scarf, which falls over the right shoulder and arm ; white silk dress trimmed with lace ; right arm resting on a pedestal below a pillar, the right hand clasping the left above the wrist ; dark background (*see illustration*).

On canvas, 50 in. high by 40 in. wide.

Purchased from the branch of the Bouverie family for whom it was painted. *cf. Lt. Radnor's cat. sub. Sainsborough.*

Reproduced in "The Burlington Magazine for Connoisseurs," Nov. 1903.

23. MISS ROSAMOND CROKER.

SIR THOMAS LAWRENCE, P.R.A.

Lent by J. Pierpont Morgan, Esq.

Rosamond Hester Elizabeth, daughter of William Pennell, British consul-general at the Brazils, and sister-in-law and adopted daughter of John Wilson Croker, the well-known politician and essayist (1780-1857), who was Secretary to the Admiralty in 1809, and one of the original contributors to the *Quarterly Review*. He was the personal friend of the Prince of Wales, afterwards George IV., who was so fond of children that "Nony," which was the pet name by which the King always called Miss Croker, was never absent from the juvenile parties and balls at the palace. She married Sir George Barrow, C.M.G., of Ulverston, second baronet, in 1832.

This portrait was painted in 1827. Lawrence had painted that of Croker himself two years previously. The Dowager Lady Barrow is probably the only remaining sitter of Lawrence's still living (1903).

Half length, life size, facing the spectator ; dark hair in ringlets ; low-necked white satin dress with transparent gauze sleeves ; holding in the right hand a single gold eyeglass which is suspended by a gold chain round the neck ; gold bracelet on right arm, and brooch with pendant pearl ; dark background, with a pillar on left and some trees on the right (*see illustration*).

On canvas, 36 in. high by 24½ in. wide.

Engraved by Samuel Cousins, R.A., and H. T. Greenhead.

Exhibited at the Royal Academy, 1827.

Royal Academy, Winter Exhibition, 1895, No. 26.

Royal Pavilion, Paris International Exhibition, 1900.



No. 23

MISS CROKER
SIR THOMAS LAWRENCE, P.R.A.



No. 24

RICHARD HURD, BISHOP OF WORCESTER
THOMAS GAINSBOROUGH, R.A.

24. RICHARD HURD, BISHOP OF WORCESTER.

THOMAS GAINSBOROUGH, R.A.

Lent by the Bishop of Worcester.

Richard Hurd, the son of a farmer, was born at Congreve, in Staffordshire, January 13th, 1720. He was educated at Brewood Grammar School, and Emmanuel College, Cambridge, and ordained a priest in 1744. At Cambridge he formed a close friendship with Sir Edward Littleton, as well as with William Mason and Thomas Gray. He wrote various pamphlets and books, including an edition of Horace's "Ars Poetica," in 1749, and in the following year was appointed Whitehall preacher. In 1757 he was rector of Thurstaston, Leicestershire, and in that year edited Warburton's "Remarks on Hume's 'Natural History of Religion.'" In 1759 he published a volume of "Moral and Political Dialogues," in which he introduced historical personages as interlocutors, while in 1762 his reputation was further enhanced by a volume of letters on "Chivalry and Romance." In 1765 he was appointed preacher in the chapel in Lincoln's Inn. Two years later he was collated to the Archdeaconry of Gloucester, graduated D.D. in 1768, and appointed to deliver the first Warburton lectures, which were afterwards published and became very popular. On December 30th, 1774, he was nominated to the see of Lichfield and Coventry, and, being in high favour with the king, was appointed preceptor to the Prince of Wales and Duke of York in 1776. In 1781 he was translated to the see of Worcester, and in 1783 was offered the primacy, which he declined, "as a charge not suited to his temper and talents." In August, 1788, he was visited at Hartlebury Castle, and at the Palace, Worcester, by the King, Queen, and other members of the royal family. He died, unmarried, May 18th, 1808, and was buried in Hartlebury churchyard, and a cenotaph was placed to his memory in Worcester Cathedral. An engraving of his portrait, by Gainsborough, is prefixed to the collected edition of his works. There are two other portraits of him by Gainsborough in the Royal collections. The one exhibited here was painted in 1781, the year in which he became Bishop of Worcester.

Half length, life size, full face ; wearing his Bishop's robes and a white wig (*see illustration*).

On canvas, oval in a square, 30 in. high by 24½ wide.

Inscribed on the front : "Hurd, aged 61, 1781-1808," and on the back : "Given by Richard Hurd, the Bishop's nephew."

*Repetition or copy
of this one at
Emmanuel College,
Cambridge (? copy) or
N. P. G. (Ex. Ld. D'Arbuthnot
Sale, 1929.).*

25. JAMES HARROWER, of Inzievar, with his Wife and Son.

SIR HENRY RAEBURN, R.A.

Lent by Charles George, Esq., S.S.C.

Raeburn also painted a half-length portrait of Mr. Harrower, seated in an armchair, with his hands clasped in front of him.

Three-quarter length, life size ; three figures seated on a green bench underneath some trees. Mr. Harrower, on the right, and his wife, in the centre, are facing towards the left, with heads turned towards the spectator ; the boy, on the left, facing the spectator, turns his head towards his parents. Mr. Harrower wears a white wig, dark brown coat, white neckcloth, drab breeches and white stockings ; hands clasped with thumbs pointing upwards. Mrs. Harrower has grey or powdered hair, with a white turban or cap, white dress open at the throat, and blue sash ; hands folded in her lap. The son has dark hair curling upon his shoulders, and is dressed in a dark blue coat with gilt buttons, white waistcoat, and holds an open book in his right hand, while the left is thrust inside his waistcoat (*see illustration*).

On canvas, 51 in. high by 41 in. wide.

Reproduced in "The Burlington Magazine for Connoisseurs," Nov. 1903.

26. JOHN TAYLOR, of Moseley Hall.

THOMAS GAINSBOROUGH, R.A.

Lent by George W. Taylor, Esq.

John Taylor, of Bordesley Park and Moseley Hall, Birmingham (1738-1814), who married, in 1778, Sarah, eldest daughter of Samuel Skey, of Spring Grove, Worcester. He was the son of John Taylor, of Bordesley Park (1711-1775), who married Miss Mary Baker in 1734, and was High Sheriff of Warwickshire in 1756. The High Sheriff was one of the most notable men in Birmingham in the eighteenth century. "Among those who worked in brass in this early period there was one whose taste did much to bring about a greater degree of artistic merit than had hitherto characterised the products of Birmingham manufacturers. This was John Taylor, whose acquaintance Dr. Johnson had made during his residence in the town in 1733, and who, from this chance acquaintanceship, gained a niche in Boswell's *Life of Johnson*, being mentioned therein as one 'who by his ingenuity in mechanical inventions, and his success in trade, acquired an immense fortune.' He was born in the early years of the eighteenth



No. 25

JAMES HARROWER OF INZIEVAR
WITH HIS WIFE AND CHILD
SIR HENRY RAEBURN, R.A.



No. 27

MRS. JOHN TAYLOR
THOMAS GAINSBOROUGH, R.A.

century, and from being a mere artisan he rose by his ability and taste to become one of the leading manufacturers of the town. Hutton calls him "the Shakespear or Newton of his day," and says of him: "To this uncommon genius we owe the gilt button, and japanned and gilt snuff-boxes, at which one servant earned three pounds ten shillings per week, by painting them at a farthing each. In his shop were weekly manufactured buttons to the amount of £800, exclusive of other valuable productions. One of the present nobility, of distinguished taste, examining the works with the master, purchased some of the articles, among others a toy of eighty guineas value, and while paying for them observed, with a smile, 'he plainly saw he could not reside in Birmingham for less than two hundred pounds a day.'" (*The Making of Birmingham*, R. K. Dent.) In 1765, together with Mr. Sampson Lloyd, he founded Taylor and Lloyd's Bank in Birmingham, now the well-known Lloyds Bank, Limited.

Half length, life size, facing spectator, head turned slightly to right; powdered hair; dark blue coat with white waistcoat and neckcloth; plain background.

On canvas, oval, 28 in. high by 23 in. wide.

Reproduced in "Thomas Gainsborough"—The Popular Library of Art, 1903.

27. MRS. JOHN TAYLOR.

THOMAS GAINSBOROUGH, R.A.

Lent by George W. Taylor, Esq.

*Mellon coll.
Washington*

Sarah, eldest daughter of Samuel Skey, of Spring Grove, Worcester, who married, in 1778, John Taylor, of Bordesley Park and Moseley Hall, Birmingham. (*For his portrait see No. 26.*)

Half length, life size, facing spectator, head turned to the left; powdered hair, with transparent gauze veil which falls over right shoulder; low-necked dress of yellow satin, with pearls on the sleeves and front of bodice; pale blue and gold sash; plain background (*see illustration*).

On canvas, oval, 28 in. high by 23 in. wide.

Reproduced in "Thomas Gainsborough"—The Popular Library of Art, 1903.

Reproduced in photogravure in "The Burlington Magazine for Connoisseurs," November, 1903.

28. LADY ANSTRUTHER. SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Corporation of Manchester.

Janet, daughter of James Fall, of Dunbar, who married, October 4th, 1750, Sir John Anstruther, third Baronet, of Anstruther (1718-1799). She died February 17th, 1802. Her sons Philip and John were fourth and fifth Baronets. The latter was a distinguished lawyer (1753-1811), and was created a Baronet of Great Britain in 1798, when constituted Chief Justice of the Supreme Court of Judicature in Bengal. Sir John and Lady Anstruther both sat to Reynolds in March, 1761.

Half length, full size, facing spectator, with head turned to the left; pink low-necked dress, with a bunch of flowers in the bodice; dark hair and black ribbon round neck; sash of coloured embroidery, dark background.

On canvas, 30 in. high by 24 in. wide.

29. ELIZABETH HOWARD, DUCHESS OF RUTLAND.

JOHN HOPNER, R.A.

Lent by W. H. Lever, Esq.

Lady Elizabeth Howard was the second daughter of Frederick, fifth Earl of Carlisle, and of his wife, Margaret Caroline, daughter of Granville Leveson, first Marquis of Stafford, K.G. She married, on April 22nd, 1799, John Henry, fifth Duke of Rutland, K.G., and Lord-Lieutenant of Leicestershire. The Duke was Recorder of Cambridge, Grantham and Scarborough, and a trustee of the British Museum. The Duchess died on November 29th, 1825. Her second daughter, Lady Emmeline Charlotte Elizabeth Manners, was distinguished as a poetess, and married, in 1831, the Hon. Charles Stuart Wortley.

Three-quarter length, life size, facing spectator, with head turned to the left; seated under a tree, and leaning against a stone pedestal; brown hair, with blue ribbon; grey-blue low-necked dress with short sleeves; the left arm resting on a corner of the pedestal, and the right arm hanging down; background of dark russet autumnal foliage, with sky and mountainous landscape on the left (*see illustration*).

On canvas, 50 in. high by 40 in. wide.

Until 1896 at Castle Howard.

Exhibited in the Royal Pavilion, Paris International Exhibition, 1900.

Glasgow International Exhibition, 1901, No. 33.

Reproduced in "The Burlington Magazine for Connoisseurs," Nov. 1903.



No. 29

ELIZABETH HOWARD, DUCHESS OF RUTLAND
JOHN HOPPNER, R.A.



No. 30

MISS FRANKS
SIR JOSHUA REYNOLDS, P.R.A.

30. MISS FRANKS.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by Miss Turner.

Daughter of Aaron Franks. She sat to Reynolds in March, 1766, her sister, who had married Mr. Moses Franks, sitting in the same year. Her brother-in-law, Moses Franks, sat to the same painter in March, 1761.

Half length, life size, full face, figure turned to right; powdered hair; white silk dress, open at the throat, with lace work down the front; jacket or cloak of white silk, trimmed with lace, over right shoulder; necklet of pearls and string of dark coloured beads; background of dark blue sky and the tops of distant trees (*see illustration*).

On canvas, an oval in a square, 29 in. high by 24 in. wide.

Painted in 1766.

31. JOHN FANE, LORD BURGHERSH, afterwards tenth Earl of Westmorland.

GEORGE ROMNEY.

Lent by Lord Burton.

John Fane, Lord Burghersh, tenth Earl of Westmorland, K.G., was the eldest son of John, ninth Earl, and of Augusta, daughter of Lord Montague Bertie, and grand-daughter of Robert, first Duke of Ancaster. He was born on June 1st, 1759. He was educated at Charterhouse and Emmanuel College, Cambridge, and succeeded to the earldom at the age of 15. While at Cambridge he formed a friendship with William Pitt, which lasted through life. In 1789 he accepted office as joint paymaster-general, and was sworn a member of the Privy Council. He was Lord-Lieutenant of Ireland from 1790 to 1795, and created Master of the Horse, which post he retained until 1798, when he became Lord Privy Seal. He remained in office, with the exception of a break of a few months, for nearly thirty years, finally resigning in 1827, when the Earl of Liverpool's administration came to an end. He was created a Knight of the Garter in 1793. For many years before his death, on December 15th, 1841, he had retired from political life, and during the last year or two became entirely blind.

His first marriage was a romantic one. In 1782 he eloped with Sarah Anne, only daughter of Robert Child, the rich London banker, of Osterley Park, Middlesex. The lovers succeeded in reaching Gretna Green, where they were married on May 20th. The bulk of Mr. Child's immense fortune, including Osterley Park, which had been purchased by Sir Francis Child, banker and Lord Mayor of London, about 1711, was left to the eldest daughter of this marriage, Lady Sarah Sophia Fane, who married the fifth Earl of Jersey in 1804. Lady Westmorland died on November 9th, 1793, and the Earl married secondly, on March 24th, 1800, Jane, daughter and co-heir of R. H. Saunders, M.D., who died on March 26th, 1857.

Two fine three-quarter length portraits of the Earl and Countess, the former in military uniform, painted by Romney about 1795, according to the Rev. John Romney, but probably earlier, are in the collection of the Earl of Jersey at Osterley, as well as of the Countess's father and mother (*see Nos. 19 and 20*). An old label on the back of the picture says :— "Lord Burghersh, born 1784, died 1859. In 1841 Envoy to the Court of Prussia ; in 1851 Envoy to the Court of Austria." On the front, very roughly and badly painted, "John Fane, Baron Burghersh," and a date looking something like 1793 (?).

Full-length figure of a little boy in a yellow "skeleton" suit, turned back at the throat, with white frilled collar. He stands facing the spectator, his right foot advanced, his right hand held out to a small dog, who looks up expectant. In his left hand he holds his black beaver hat. Background of foliage. To the left a stone pedestal, to the right a glimpse of undulating landscape with a river.

On canvas, 50 in. high by 33½ in. wide.

Exhibited at the Grosvenor Gallery, Winter Exhibition, 1889, No. 146.

32. MARIANNE AND AMELIA, daughters of Sir Thomas Frankland.

JOHN HOPPNER, R.A.

*From Andrew C. Mellon,
Washington.*

Lent by Sir Charles Tennant, Bart.

Daughters of Sir Thomas Frankland, fifth baronet, of Thirkleby, Yorkshire, a naval officer of high reputation, and Admiral of the White, who commanded a frigate on the Bahama Station, capturing many vessels and



No. 32

THE DAUGHTERS OF SIR THOMAS FRANKLAND
JOHN HOPPNER, R.A.

privateers, 1740-45, and afterwards Commodore at Antigua, and M.P. for Thirsk from 1749 until his death in 1784.

He married, in 1743, Sarah Rhett, grand-daughter of the chief-justice of the province of South Carolina, and had nineteen children, of whom seven daughters grew up.

The following inscription, of a rather later date than the painting, is on the front of the picture :—"Marianne and Amelia, daughters of Sir T. Frankland. Ob. 1795 and 1800.—Hopner."

It is interesting before so fine a specimen of Hoppner's work to recall what was the artist's own ideal for his portraits of beautiful women. "The ladies of Lawrence," he said, "show a gaudy dissoluteness of taste, and sometimes trespass on moral, as well as professional, chastity." For his own he claimed, by implication, purity of look as well as purity of style. This sarcastic remark found wings in a moment, and flew through all coteries and through both courts ; it did most harm to him who uttered it ; all men laughed and then began to wonder how Lawrence, limner to perhaps the purest court in Europe, came to bestow lascivious looks on the meek and sedate ladies of quality about St. James's and Windsor, while Hoppner, limner to the young prince, who loved mirth and wine, the sound of the lute, and the music of ladies' feet in the dance, should, to some of its gayest and giddiest ornaments, give the simplicity of manner and purity of style which pertained to the quaker-like sobriety of the other. Nor is it the least curious part of the story that the ladies, from the moment of the sarcasm of Hoppner, instead of crowding to the easel of him who dealt in the loveliness of virtue, showed a growing preference for the rival who "trespassed on moral as well as professional chastity."—*Allan Cunningham*, v. 247.

Two full-length, life-size figures, seated on the ground, facing to the left, with a brown and white dog sleeping at their feet ; both dressed in white, low-necked dresses. The one on the right in the front holds in her right hand a red-covered folio of drawings, which rests upon her knee—the left arm hanging down with a drawing crayon in the hand. She wears a white turban and blue sash. The second girl has her left arm round her sister's neck, holding a roll of paper in her hand ; blue sash and ribbon in her hair ; both have brown ringlets ; landscape background, with trees on the right, and on the left mountains, part of a lake or river, and a small waterfall (*see illustration*).

On canvas, 59 in. high by 48 in. wide.

Engraved by William Ward in 1797 under the title of "The Sisters," an example of which recently fetched 500 guineas.

Exhibited at the Royal Academy, 1795.

33. THOMAS FANE.

GEORGE ROMNEY.

Lent by Lord Burton.

Second son of John, ninth Earl of Westmorland, and of his wife Augusta, daughter of Lord Montague Bertie, and grand-daughter of Robert, first Duke of Ancaster ; and brother of Lord Burghersh, the tenth Earl (*see* No. 31). He was born on July 6th, 1760. He became a field officer in the army, and married, in 1789, Miss Anne Lowe. He died in 1807. His eldest son, John Thomas Fane, was a Lieutenant-Colonel in the army and M.P. for Lyme Regis.

An old label on the back of the picture says : " John Fane, Esq., M.P. for Oxfordshire, born 1795, died 1850."

Full-length of a child in a long-skirted white frock, fastened round the waist with a broad green sash. He rests his left hand on a red-covered chair, the colour of which is repeated in his red morocco shoes. His right hand is extended to caress a large Newfoundland dog, who sits in front of him with upturned head. On the right, behind, a dark curtain ; on the left, a distant landscape.

On canvas, 50 in. high by 33½ in. wide.

Exhibited at the Grosvenor Gallery, Winter Exhibition, 1889, No. 142.

34. LADY CAROLINE PRICE.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by Julius Wernher, Esq.

Lady Caroline Carpenter was the youngest daughter of George, first Earl of Tyrconnel. She married, on April 28th, 1774, Uvedale T. Price, of Foxley, Herefordshire, who was made a Baronet in 1828. Price was a great landscape gardener, and opposed the fashionable manner of laying out grounds, as "at variance with all the principles of landscape painting, and with the practice of all eminent masters," arguing in favour of natural and picturesque beauty. These views he published in 1794, under the title of "An Essay on the Picturesque," of which an enlarged edition appeared in 1796, a German translation in 1798, and a further edition, in three volumes,



No. 34

LADY CAROLINE PRICE
SIR JOSHUA REYNOLDS, P.R.A.

in 1801. Scott followed his system in his gardens at Abbotsford, and Dr. Parr praised him for the elegance of his scholarship and the purity of his style. He was an intimate friend of Charles James Fox, and among the many visitors to Foxley were Sheridan, Samuel Rogers, and Wordsworth. He died in 1829. Lady Caroline died on July 16th, 1826, aged 72, leaving one son and one daughter.

Sir Joshua painted her in 1787, and Gainsborough, Lawrence, and Robert Edge Pine painted her husband. These and other family portraits, including a family group by Hogarth, were sold at Christie's in 1893, the "Lady Price" fetching £3,885. A portrait of Sir Uvedale Price, by Gainsborough, was No. 20 in the Portrait Exhibition held in the Birmingham Art Gallery in 1900. Lady Caroline was also painted by Romney, a half length, seated, in a white dress and large blue hat, exhibited in the Royal Academy, Winter Exhibition, 1891, No. 27.

"One of the last pictures painted by Reynolds in 1787 was the striking and somewhat unusual portrait of Lady Caroline Price, which re-appeared in 1893, in the Price sale at Christie's, so brilliantly fresh in colour as a little to disconcert the admirers of the classic, smoked and darkened Reynolds, with its tawny shadows and bituminous depths. On a ground of scarlet, broken with a deeper red, the vivacious lady stands out, dressed in black satin, with freshly-powdered hair and a knot of brightest azure in her waistband, seeming to pass swiftly by the spectator, so momentary and full of life is the design. That a master in the sedate maturity of sixty-three years should paint so superbly is perhaps not surprising, but that he should paint with so unquenched, nay, even enhanced, a vivacity, is certainly a subject for wonder."—*Claude Phillips*, "Sir Joshua Reynolds."

Half length, life size, figure turned to left, but head facing spectator ; powdered hair ; white fichu over black satin coat or dress with double cape ; blue sash ; rich red background (*see illustration*).

On canvas, 36 in. high by 24½ in. wide.

Painted in November, 1787, and paid for in the same year, 50 guineas.

Engraved in 1788 by John Jones ; also by S. W. Reynolds and A. W. Saunders.

From the Collection of General Price, C.B.

From the Collection of T. Price, Esq., of the Albany.

Sold at Christie's in 1893, when it was said to have been formerly in the Duke of Buckingham's Collection.

Exhibited in the British Pavilion, Paris International Exhibition, 1900.

35. LADY GERTRUDE FITZPATRICK—"COLLINA."

SIR JOSHUA REYNOLDS, P.R.A.

Lent by Sir Charles Tennant, Bart.

Daughter of John, Earl of Upper Ossory, and of Anne Liddell, his wife, sometime Duchess of Gordon. Lady Gertrude died unmarried. The picture represents her as *Collina*, standing on a hill, with flowers at her feet, in a simple white dress, the skirts gathered up at the waist. It was painted in 1779 for her father, an intimate friend of Sir Joshua's, and has been engraved five times. It is one of Sir Joshua's most celebrated renderings of children.

Full-length figure of a little girl, life size, facing spectator, standing on rising ground, seen against the sky-line; dark brown curly hair; white or cream coloured dress and large kerchief crossed upon her shoulders, white stockings, and shoes with pink bows; skirts gathered up round her waist; her hands crossed; a few flowers at her feet; background of sky.

On canvas, 56 in. high by 41 in. wide.

Painted in 1779, and paid for in 1780, 50 guineas.

Engraved by John Dean, 1780, John Jones, 1792, and J. R. Smith.

Exhibited at the Royal Academy, 1779.

At the British Institution, 1813, 1845, and 1865.

At the Royal Academy, Winter Exhibition, 1871, No. 132, lent by Lady Lyveden.

At the Royal Academy, Winter Exhibition, 1875, No. 73.

At the Grosvenor Gallery, Reynolds Exhibition, 1883-84, No. 153, lent by the Dowager Lady Castletown of Upper Ossory.

At the Grafton Galleries, 1894.

In the Royal Pavilion, Paris International Exhibition, 1900.

36. MISS MARY BARNARDISTON.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by H. A. Christy, Esq.

Probably a daughter of Thomas Barnardiston, the law reporter, who was educated at the Middle Temple, and created a serjeant-at-law in 1735. He died on October 14th, 1752, and was buried at Chelsea. His reports



No. 36

MISS MARY BARNARDISTON
SIR JOSHUA REYNOLDS, P.R.A.



No. 37

THE LESLIE BOY
SIR HENRY RAEBURN, R.A.

really = Mary, born 21 Oct 1722 d. 29 July 1760 - daughter of
Sir John Bernardeston of Broughall Hall, Perthshire
perfect portrait like sister Mrs. Bernardeston
of Sir George Sutherland, taking portrait 1760, 1761, 1762

in Chancery were published in folio, 1740-42. These reports have been frequently denounced as inaccurate, but are often cited. There is a note in Sir Joshua's Diary of January, 1764—"Miss Bernardeston, picture to be finished," but on the back of the canvas there is a note to the effect that the portrait was painted in 1755, which is probably the correct date. There is an entry in Reynolds' diary for 1762 stating that he received ten guineas for a copy of this portrait.

Half length, life size, facing spectator, with head slightly turned towards the right; low-necked white satin dress, with loops of pearls, and a bunch of flowers at the breast; blue silk jacket trimmed with ermine; plain dark background (*see illustration*).

On canvas, 30 in. high by 24 in. wide.

37. THE LESLIE BOY.

SIR HENRY RAEBURN, R.A.

Lent by Sir Charles Tennant, Bart.

This portrait represents one of the artist's step-children. When Raeburn was twenty-two, in 1778, he married a lady of some fortune, who was several years his senior. This was Ann, daughter of Peter Edgar, factor to the Earl of Selkirk, and Laird of Bridgelands, in Perthshire. She was the widow of "Count" James Leslie, one of the Leslies of Balquhoun, in Aberdeenshire. His foreign title of nobility was gained by proceedings not strictly directed to the prosperity of the House of Hanover. He left her a widow with a son and two daughters, and the house and property of Deanhaugh, to the west of Edinburgh, near the present Dean Bridge, which spans the deep gorge of the Water of Leith. Raeburn treated her children as though they were his own, and won their love and regard in a very unusual degree. The son was accidentally drowned.

Inscribed on the back, "Painted by my grandfather, Sir Henry Raeburn—vouched for by L. W. Raeburn."

Half length, life size, facing spectator; he wears a large broad-brimmed white felt hat, which shades his face; green jacket with gilt buttons, open at the neck; white collar; the lips parted, showing the teeth; hands twisted together, with left thumb pointing upwards; he stands beneath a tree, with sky and an open landscape on the left (*see illustration*).

On canvas, 30 in. high by 24½ in. wide.

38. SIR RICHARD ARKWRIGHT.

JOSEPH WRIGHT, A.R.A., of Derby.

Lent by the Corporation of Nottingham.

Richard Arkwright, famous for his inventions in cotton-spinning, was born at Preston, Lancashire, in 1732, and, after working for some years in a barber's shop at Bolton-le-Moor, obtained the assistance of John Kay, a watchmaker, of Warrington, in the preparation of machinery which he had devised. In 1768 he set up his first machine at Preston. Messrs. Strutt and Need, of Derby, then extensively engaged in the stocking manufacture, entered into partnership with him, while Messrs. Wright, the bankers, of Nottingham, supported them in their money transactions. In 1769 Arkwright obtained the first patent for spinning cotton by means of rollers. In 1771 a spinning mill was erected at Cromford, in Derbyshire, and moved, as an improvement on horse labour, by water power. In 1786 he received the honour of knighthood, and served the office of High Sheriff of Derbyshire in the following year. In 1790 he introduced Boulton and Watt's steam-engine into his mill at Nottingham. He died at Cromford in 1792.

This picture seems to be a replica of the one in the National Portrait Gallery, which was presented by Arkwright to Dr. Darwin, in addition to a fee of £1,000, in compensation for his time and trouble in appearing in London to give evidence at the trial in which Sir Richard was proved to be the sole inventor of the spinning jenny.

Half length, life size, facing spectator, head turned towards left ; grey wig ; brown coat with gilt buttons, white neckcloth, and yellow and blue striped waistcoat ; dark background.

On canvas, 30 in. high by 24 in. wide.

Painted in 1790.

Engraved by J. R. Smith, 1801.

39. THE HON. JOHN AND HON. HENRY CUST, as Boys.

JOHN HOPPNER, R.A.

Lent by the Earl Brownlow.

John, second Baron and first Earl Brownlow, son of Brownlow Cust, first Baron Brownlow, and his second wife (*see notes to Nos. 43 and 44*), was born on June 19th, 1779, and succeeded his father in 1807. He was



No. 39

THE HON. JOHN AND HON. HENRY CUST
JOHN HOPNER, R.A.



No. 40

A GIRL SKETCHING
SIR HENRY RAEBURN, R.A.

advanced to the Viscounty of Alford and Earldom of Brownlow on November 17th, 1815. He was married three times ; first, on July 24th, 1810, to Sophia, second daughter and co-heir of Sir Abraham Hume, Bart., grand-daughter maternally of John Egerton, Bishop of Durham, and great grand-daughter, also maternally, of Henry Grey, Duke of Kent, who died in 1818 ; secondly, on September 22nd, 1818, Caroline, second daughter of George Fludyer, of Ayston, Rutlandshire, who died on July 24th, 1824 ; and thirdly, on July 17th, 1828, Emma Sophia, eldest daughter of Richard, second Earl of Mount Edgcumbe, who died in January, 1872. The Earl was Lord-Lieutenant, Custos Rotulorum, and Vice-Admiral of Lincolnshire, and Recorder of Boston. He died on September 15th, 1853, and was succeeded by his grandson, the present Earl.

His brother, the Hon. and Rev. Henry Cockayne Cust, M.A., of Cockayne Hatley, Bedfordshire, Canon of Windsor, was born on September 28th, 1780. He married, on June 20th, 1816, Anna Maria, eldest daughter of Francis, first Earl of Kilmorey, and died on May 19th, 1861. His wife died on May 29th, 1866. His eldest son assumed the additional surname and arms of Cockayne.

Full-length, life-size figures of two boys, facing the spectator, standing in a landscape. The elder boy, on the right, has his head turned to the left, and his right arm rests upon his brother's left shoulder, while in his left hand, gloved, he holds a black hat. The younger boy, on the left, rests his right hand on the head of a greyhound ; both have fair curling hair, falling on their shoulders, and are dressed in black coat, white neckcloth and waistcoat, drab breeches and white stockings ; on the left a bank with trees ; on the right an open landscape with a stream in the distance (*see illustration*).

On canvas, 80 in. high by 51 in. wide.

Reproduced in "The Art Journal," December, 1903.

40. A GIRL SKETCHING. SIR HENRY RAEBURN, R.A.

Lent by Mrs. George Holt.

This is possibly the picture which was in the Raeburn Exhibition held at the Royal Academy, Edinburgh, 1876, under the title of "A Young Girl, sitting, leaning on a Portfolio," No. 126, lent by Mr. James T. Gibson-Craig.

Half length, life size, almost facing spectator, seated, with head slightly raised towards the left, dark brown hair coiled on the top of head ; low-necked, short-sleeved white dress ; the

left elbow rests on a large folio on a sloping desk or table, the hand supporting the back of the head ; the right arm, across the body, also rests on the folio ; plain dark background (*see illustration*).

On canvas, 30 in. high by 24 in. wide.

Exhibited at the Glasgow International Exhibition, 1901, No. 22.

Reproduced in Sir Walter Armstrong's "Raeburn."

41. LADY MARGARET FORDYCE.

THOMAS GAINSBOROUGH, R.A.

Lent by the Earl of Rosebery, K.G., K.T.

Lady Margaret Lindsay, second daughter of James, fifth Earl of Balcarres, married Alexander Fordyce, the well-known London banker, and youngest son of Provost Fordyce, of Aberdeen, in 1770. He was the most active partner in the firm of Neale, James, Fordyce, and Down, and lived in great magnificence on an estate he purchased at Roehampton, where he built a fine house. He is said to have spent nearly £14,000 in 1768 at the Colchester parliamentary election, but was defeated by 24 votes. Shortly after his marriage the tide of fortune turned, and the bank suffered very heavy losses in 1771 and the following year, so that Fordyce absconded on June 10th, 1772, and the bank stopped payment. This brought about a grave financial crisis in the city. He soon returned, however, and went through his examination at the Guildhall, although his life was supposed to be in danger from the violence of the mob. The total deficiency was about £100,000.

Contemporary memoirs and letters give terrible accounts of the deluge of bankruptcy which followed this failure, and they indicate the ruin of thousands. It was said that "Black Monday brought Britannia, Queen of the Indies, to the precipice of bankruptcy." Horace Walpole wrote to the Hon. H. S. Conway, a few days after the smash, "It is lucky that I have had no dealings with Mr. Fordyce, for if he had ruined me, as he has half the world, I could not *have run away*. I tired myself with walking, on Friday ; the gout came, on Saturday, in my foot." Fordyce died on September 8th, 1789.

Innocent of the approaching catastrophe, Lady Margaret was one of the gayest of the revellers assembled at the wild masquerade which took place at the Pantheon, on the preceding 30th of April. She danced as Queen



No. 41

LADY MARGARET FORDYCE
THOMAS GAINSBOROUGH, R.A.



No. 42

MISS SOMERVILLE
FRANCIS COTES, R.A.

Elizabeth ; Goldsmith, Reynolds, and scores of his and Gainsborough's sitters were present. A party of Macaroni escorted Mrs. Baddeley, the actress, into the assembly room under an arch of glittering swords, and thus defied the patronesses, who denied admittance to ladies of questionable character. The Duchess of Ancaster, Lady Melbourne, and Mrs. Damer wore male dominoes ; among the company were Goldsmith's " Jessamy Bride," and " Little Comedy," as well as Lady Margaret's elder sister, Lady Anne.

In 1812 she married Sir James Bland Burges, Bart., the well-known politician (1752-1824). Lady Margaret was his third wife. He had formed a passionate affection for her in his youth, when she was Lady Margaret Lindsay, but the young lover was sent abroad, while the lady married the rich banker. Out of this hopeless attachment sprang the universally admired ballad of " Auld Robin Gray," Burges being the Jamie of the poem, which was written by Lady Margaret's elder sister, the Lady Anne Barnard. Lady Burges died in 1814.

Gainsborough painted her portrait more than once, as well as her husband. A full length of Lady Margaret, and a half length of Fordyce, were exhibited at the Gainsborough Exhibition in the Grosvenor Gallery, 1885, Nos. 160 and 20, lent by the Earl of Crawford and Balcarres.

Inscribed on the front : " Lady Margaret Fordyce, by Gainsborough."

Half length, life size, facing spectator, with head turned to the left, and supported by the right hand ; reddish hair, with a ringlet falling on the neck ; grey felt hat with white feathers and pearls ; low-necked dress, of greenish brown, trimmed with lace and pearls and a jewel at breast ; a lace Vandyck or Elizabethan collar ; dark background with red curtain to the left (*see illustration*).

On canvas, oval in a square, 30 in. high by 24 in. wide.

Exhibited at the Royal Academy, Winter Exhibition, 1896, No. 36.

42. MISS SOMERVILLE.

FRANCIS COTES, R.A.

Lent by Lockett Agnew, Esq.

Life size, half length, figure facing spectator but turned slightly towards the left ; brown hair, worn high, with flowers ; low-necked dress of blue trimmed with gold ; white jacket similarly trimmed, with short full sleeves looped up with two carbuncles ; plain background (*see illustration*).

On canvas, 30 in. high by 24½ in. wide.

43. FRANCES, LADY BROWNLOW, AND HER ELDEST SON,
THE HON. JOHN CUST. GEORGE ROMNEY.

Lent by the Earl Brownlow.

Frances, only child of Alderman Sir Henry Bankes, knight, of the City of London. She married, on August 31st, 1775, as his second wife, the first Lord Brownlow, and died on April 13th, 1847. (*For portraits of her two eldest sons, by Hoppner, and of her husband, by Romney, see Nos. 39 and 44*).

Full length, life size. Lady Brownlow is seated on the right facing the spectator; fair hair with a narrow white and gold scarf; dark brown low-necked dress. The child, with fair curling hair, stands on the left leaning against his mother's knee, dressed in a white frock with dark blue sash. Her right arm, resting on a stone balustrade, is placed round him, and with her left she holds his folded hands; landscape background, with trees on the right. (*See illustration*).

On canvas, 50 in. high by 40 in. wide.

The date 1783 is inscribed on the stone balustrade.

44. BROWNLOW CUST, FIRST LORD BROWNLOW.
GEORGE ROMNEY.

Lent by the Earl Brownlow.

This family was seated at Pinchbeck, Lincolnshire, nearly five hundred years ago. Sir Richard Cust, who represented Lincolnshire in the Parliament of 1653, was created a baronet after the Restoration, in 1677. His grandson, Sir Richard Cust, second baronet, married Anne, daughter of Sir William Brownlow, fourth baronet, and sister and sole heir of Sir John Brownlow, Viscount Tyrconnel, the last baronet, of Great Humby, and she inherited from her brother the mansion and estate of Belton, in Lancashire. Their son, Sir John Cust, was M.P. for Grantham, and was elected to the Speaker's chair in the House of Commons in 1761. Sir John was painted by Reynolds in 1767. He was frequently satirized on account of the shortness of his nose. Four days after his election as Speaker, Horace Walpole wrote to George Montagu: "Sir John Cust is Speaker, and, bating his nose, the chair seems well-filled." He is represented in Hogarth's print of "The Times, Plate II.", and many other satirical engravings.



No. 43

FRANCES, LADY BROWNLOW, AND HER ELDEST SON
GEORGE ROMNEY



No. 44

BROWNLOW CUST, FIRST LORD BROWNLOW
GEORGE ROMNEY



No. 45

MISS RAMUS
GEORGE ROMNEY

Sir Brownlow Cust, son of the Speaker, born December 3rd, 1744, was elevated to the peerage, in consideration of the services of his father, May 29th, 1776, as Baron Brownlow of Belton. His Lordship was twice married; first, on October 16th, 1770, to Jocosa Catherine, youngest daughter and co-heir of Sir Thomas Drury, Bart., of Overstone, Northamptonshire, who died on February 11th, 1772; and secondly, on August 31st, 1775, to Frances, only child of Alderman Sir Henry Bankes, knight, of the City of London, by whom he had six sons and five daughters. Lord Brownlow died on December 27th, 1807, and his baroness on April 13th, 1847. (*For the portraits of his two eldest sons, and of his second wife, see Nos. 39 and 43.*)

Three-quarter length, life size, facing to the left, but face turned almost full to the front; white wig with black bow; light olive green coat with cuffs of stiff embroidery, and lace ruffles; gold-hilted sword; wearing his peer's robes of red and white; open landscape and sky on the right, with part of a stone building on the left behind the figure (*see illustration*).

On canvas, 50 in. high by 40 in. wide.

45. MISS RAMUS.

GEORGE ROMNEY.

Lent by the Hon. W. F. D. Smith, M.P.

Miss Ramus was a member of a family well known at Court and in society. Gainsborough painted a portrait of Mr. Ramus in 1783, probably her brother William, who was one of the royal pages. (*For a portrait of her sister see No. 47.*) She married Emmanuel Marie Louis, Marquis de Noailles, second son of the Duc de Noailles, a well known diplomatist, born in Paris in 1743. He was Governor of Vannes, 1762; Minister Plenipotentiary to Germany, 1768; Ambassador to Holland; and Ambassador to London, 1776, where he notified to the British Government the conclusion of the treaty between France and the United States (1778). He remained here until 1783, after which he was in Vienna until 1792. On his return to France he was imprisoned under the Terror, but, regaining his liberty, retired into private life. He died in London, 1822. His wife died in 1848.

Half length, life size, turned to the right, but with head nearly full-face; dark hair dressed high, with ringlet on neck, and a blue-grey scarf embroidered with gold; low-necked dress of pink, embroidered with gold; green gauze veil fastened at back and brought round waist; background of sky (*see illustration*).

On canvas, 29 in. high by 24 in. wide.

Engraved by William Dickinson.

Exhibited at the Romney Exhibition, Grafton Galleries, 1900, No. 100.

Reproduced in Sir Herbert Maxwell's "George Romney," 1902.

46. EMMA, LADY HAMILTON, AS ST. CECILIA.

GEORGE ROMNEY.

Lent by Lord Iveagh, K.P.

In 1782 Romney made the acquaintance of a lady who was to effect a lasting influence upon his art. Amy Lyon, or Emma Hart, born about 1763, was the daughter of a domestic servant, and entered the family of Mr. Thomas, of Hawarden, as nursemaid at the age of thirteen, and next in that of Dr. Budd, of Blackfriars, London. After various vicissitudes, during which she was under the protection of Captain Payne and Sir Henry Fetherstonehaugh, she was rescued from absolute destitution by Dr. Graham, a disreputable quack, who employed her to represent Hygeia, the goddess of Health, at his rooms in Schomberg House, in illustration of his lectures, which were both fashionable and scandalous. About 1782 she became the mistress of Charles Greville, who took her to sit for her portrait in Romney's studio in Cavendish Square. From that time forward the artist never wearied of painting her, both in her own person and in many allegorical and fanciful characters ; and he neglected his other sitters in order to represent her under every variety of aspect—tragic or comic, domestic or dramatic, and to depict the changes on her classical features, which were as mobile as they were comely. Greville was violently in love with her, and would probably have married her but for his uncle, Sir William Hamilton, who rescued his nephew from the *mésalliance* by committing it himself. He married her in 1791, and introduced her to the Court of Naples, where he was British Minister. There she became a great favourite with the King and Queen, and there began her connection with Lord Nelson, which only ended with the latter's death. His last letter to her was found open upon his desk in the cabin of the *Victory* by Captain Hardy after the battle of Trafalgar. In his will Nelson left Lady Hamilton as a legacy to the consideration of his country "for services rendered," but she died in poverty, in 1816, at a lodging near Calais.



No. 47

MISS BENEDETTA RAMUS
GEORGE ROMNEY

A contemporary writer describes her personal appearance in her earlier days in the following words :—" A perfect form, and face as fresh and as divinely fair as Hebe's ; eyes that could express the deepest passion, and melt in softest langour ; a mouth like a rose-bud ; the clear white brow framed by a profusion of auburn hair, on which the sun seemed continually to shine."

Half length, life size, facing spectator ; head raised towards the left, with eyes cast upwards ; hands joined in the attitude of prayer ; auburn hair, with white veil over head ; white low-necked dress ; pale blue narrow sash ; plain background.

On canvas, oval, 33 in. high by 25 in. wide.

Engraved by George Keating, 1789.

47. MISS BENEDETTA RAMUS. GEORGE ROMNEY.

Lent by the Hon. W. F. D. Smith, M.P.

Miss Benedetta Ramus married Sir John Day, Judge Advocate-General in Bengal, who was knighted, June 19th, 1777. It is in connection with the bestowal of this honour upon Sir John that George III. is said to have perpetrated his one and only witticism, as when knighting him he complained that he was turning Day into Knight ! His brother, George Day, was physician to the Nabob of Arcot. Sir John died at Richmond, June 14th, 1808, and Lady Day in Mortimer Street, Cavendish Square, July, 1811, aged 55 (?). (*See note to the portrait of her sister, No. 45.*)

Half length, life size, facing spectator, head inclined towards the left ; black hair, with grey scarf looped with pearls, white low-necked dress, with short lace sleeves ; on the right a small mahogany table, upon which her left elbow rests ; her hands clasped upon the top of a book which stands upright on the table, her chin resting upon them ; background of sky (*see illustration*).

On canvas, 29 in. high by 24 in. wide.

Engraved by William Dickinson, 1779 (twice).

Exhibited at the Romney Exhibition, Grafton Galleries, 1900, No. 26.

Reproduced in Sir Herbert Maxwell's " George Romney," 1902.

48. MISS HARRIET ANN SEALE. JOHN HOPPNER, R.A.

Lent by Lady Lister.

Miss Harriet Ann Seale was the second daughter of John Seale, of Mount Boone, Dartmouth, Devonshire, who, in 1755, married Sarah, daughter of Charles Hayne, of Lupton, and sister and co-heiress of Charles Hayne, of Lupton and Fuge House. Miss Harriet Seale became the first wife of Thomas Lister, of Armitage Park, Staffordshire. Her brother, Sir John Henry Seale, M.P. for Dartmouth, was created a baronet in 1838.

Full length of a little girl, life size, facing spectator, the head turned towards the right ; standing in a wood, with the left arm round the trunk of a tree ; large grey felt hat with grey ribbons ; white dress with red sash and shoes ; background of trees.

On canvas, 49 in. high by 38 in. wide.

49. WARREN HASTINGS. JOHN HOPPNER, R.A.

Lent by General David Anderson.

Warren Hastings, born in 1733, was descended from a reduced branch of the ancient house of Hastings, and became the first Governor-General of India. He was educated at Westminster School, and in 1750 went out to India in the service of the Company. On his arrival at Bengal, he distinguished himself by an earnest application to his public duties, and was entrusted with many honourable, commercial and political employments. He returned to England fourteen years later, and in 1769 was appointed second in council at Madras. In 1772 he became president of the Supreme Council of Bengal, and in 1774 attained the high position of Governor-General of all British India, which post he held until 1785. Shortly after his return to England he was impeached by the House of Commons for various acts of his government, and his trial, held in Westminster Hall, continued for seven years. He was acquitted by a large majority on every separate article charged against him, on April 23rd, 1795. From this period he retired into private life, residing at Daylesford, in Worcestershire,



No. 49

WARREN HASTINGS
JOHN HOPPNER, R.A.



No. 50

MISS ANNE CUNNINGHAME-GRAHAM
SIR HENRY RAEBURN, R.A.

upon an estate which had formerly belonged to his family, and which, at an early period of his career, he had determined to re-purchase. A few years before his death he was raised to the dignity of a Privy Councillor.

This portrait of Warren Hastings was bequeathed to the father of the present owner, Warren Hastings Anderson, who was a godson of the Governor-General and second son of David Anderson, of St. Germain, East Lothian, one of Warren Hastings' most intimate friends, to whom many letters are to be found in the third volume of the Rev. G. R. Gleig's "Memoirs of Warren Hastings."

Three-quarter length, life size, facing the spectator, seated in a dark blue velvet chair with gilded woodwork; dark brown coat with white neckcloth and black breeches; his right hand rests on the arm of the chair, and in his left he holds a letter; on the right a table, with silver inkstand, quill pen, and papers, and a table cloth of Turkish design; the background consists of a red curtain, with a column and open sky on the left (*see illustration*).

On canvas, 49 in. high by 39½ in. wide.

Inscribed on the back of canvas, "Lady Imhoff's."

Reproduced in "The Burlington Magazine for Connoisseurs," November, 1903.

50. MISS ANNE CUNNINGHAME-GRAHAM, OF GARTMORE.

SIR HENRY RAEBURN, R.A.

Lent by C. A. Barton, Esq.

Daughter of Robert Cunninghame-Graham, of Gartmore, on the borders of Perthshire and Stirlingshire, who, in early life, was a planter in Jamaica, and receiver-general of that island. He was Rector of Glasgow University in 1785, and M.P. for Stirlingshire 1794-96. He wrote various lyrical pieces, the best known of which is "If doughty deeds my lady please." Miss Graham married Thomas Durham, of Largs, in 1820.

Half length, life size, facing spectator, the head turned to the right; brown ringlets; black, low-cut dress trimmed with white round the neck; fur cloak on left arm; plain background (*see illustration*).

On canvas, oval, 30 in. high by 24 in. wide.

51. MARY PALMER, MARCHIONESS OF THOMOND.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by Carl Meyer, Esq.

Mary, younger daughter of John Palmer, of Torrington, in Devonshire, and niece and heiress of Sir Joshua Reynolds. In 1770 Sir Joshua persuaded his sister, Mrs. Palmer, to allow her daughter Theophila, then aged thirteen, to reside permanently with him in London, and about three years later her sister Mary also became an inmate of the well-known house in Leicester Fields, where they both remained until married. "Offie," as the elder was called by all Sir Joshua's friends, married Mr. Gwatkin of Killiow, and died in 1843. She constantly sat to her uncle, and figures in a number of well-known canvases. Mary was also painted by Sir Joshua more than once, as well as by Sir Thomas Lawrence. She married, on the 21st of July, 1792, Murrough O'Bryen, son of James O'Brien, M.P., and grandson of William, third Earl of Inchiquin, who succeeded to the earldom on the death of his uncle William, the fourth Earl. He was created Marquis of Thomond, in the Peerage of Ireland, on December 29th, 1800, and a Peer of the United Kingdom, as Baron Thomond of Taplow, in the following year. His marriage with Miss Palmer took place at Beaconsfield, where her guardian, Edmund Burke, resided. He had been previously married to his first cousin, Mary, Countess of Orkney, who died in 1790. Lord Thomond died on February 9th, 1808, as the result of a bad fall from his horse in Grosvenor Square.

Miss Fanny Burney wrote of Sir Joshua's nieces that "they added to the grace of his table, and of his evening circles, by their pleasing manners and the beauty of their persons." Sir Joshua left the whole of his fortune and property to Mary Palmer. It amounted to more than £100,000, which was by far the greatest sum ever made by an English artist; and, in addition, he bequeathed to her a collection of paintings and studies by the old masters, all of which were sold at Christie's in 1821, not long after her death, which took place at Baylis, Bucks, on September 7th, 1820.

Half length, life size, facing spectator; brown hair, with a yellow turban; cream white dress, with yellow trimming and muslin cross-over fastened with a jewel at breast; double gold chain round neck; plain background; unfinished (*see illustration*).

On canvas, oval in a square, 30 in. high by 24 in. wide.

Engraved by W. Doughty, 1779.

Formerly in the Collection of Madame de Falbe, and sold at Christie's, 1900.



No. 51

MARY PALMER, MARCHIONESS OF THOMOND
SIR JOSHUA REYNOLDS, P.R.A.



No. 52

EDWARD AUGUSTUS, DUKE OF YORK
SIR JOSHUA REYNOLDS, P.R.A.

52. EDWARD AUGUSTUS, DUKE OF YORK AND ALBANY.
SIR JOSHUA REYNOLDS, P.R.A.

Lent by H. Tweedie, Esq.

Edward Augustus, grandson of King George II., and brother of King George III., was the second son of Frederick, Prince of Wales, and was born on March 14th, 1739. Prince Edward, who was a sailor, saw his first service afloat in 1758, when the expedition of sixteen ships of the line, and fourteen thousand men, was assembled in Cawsand Bay for a descent on the French coast. "Many young men of fortune and fashion," says Taylor, in his "Life" of Sir Joshua, "then sitting to Reynolds, were ordered off on service, or joined their friends of the army and navy, as volunteers. Among them were Sir James Lowther, Sir John Armitage, Lord Downe, and Mr. Delaval. Lord Anson took the command of the fleet in person, with Commodore Howe under his orders. . . The Duke of Marlborough left his picture unfinished, to put himself at the head of the land forces, with Lord George Sackville as his second in command. Prince Edward, who sat to Reynolds on his return, distinguished himself by his spirit in this his first service afloat, as a midshipman on board the *Essex*, under Howe. . . The painter must have heard every detail of that somewhat farcical and resultless foray on the French coast, from his many soldier and sailor sitters who took part in it. Prince Edward may have repeated to him, with all the glee of his frank and joyous temperament, how he had kissed the ladies all round at the ball he had given them at St. Helens, or how the Duc d'Aiguillon had sent a cartel-ship after the expedition, with the Duke of Marlborough's tea-spoons, accidentally left behind."

Prince Edward sat to Reynolds in December, 1758, and in January, 1759. He was made a Rear-Admiral and K.G., and on April 1st, 1760, was created Earl of Ulster and Duke of York and Albany. He died, unmarried, on September 17th, 1767, when all his honours became extinct, and was buried in Westminster Abbey. There is a portrait of him, as a boy of eleven, together with his brother, George III., by Richard Wilson, R.A., in the National Portrait Gallery.

Half length, life size, facing spectator, looking to the left; in a Rear-Admiral's uniform of blue with white and gold facings, white waistcoat trimmed with gold, black stock and white collar, and powdered wig; blue ribbon of the Garter from left to right; star on coat; right hand raised, resting on a baton; left hand not shown; sky background (*see illustration*).

On canvas, 29 in. high by 24 in. wide.

Formerly in the Collection of Dr. J. Frederick Silk.

53. LADY DOVER.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by Thomas O. Lloyd, Esq.

Possibly a portrait of Christiana Charlotte Margaret, daughter of Hans Henry, Baron de Stöcken, of Denmark, and widow of the Baron de Boetzalaer of Holland, who married Joseph Yorke, Baron Dover, the diplomatist (1724-1792), on June 23rd, 1783, at Antwerp. He was the third son of Philip Yorke, first Earl of Hardwicke, and was a lieutenant-colonel and aide-de-camp to the Duke of Cumberland at the Battle of Fontenoy. He was also on the Duke's staff through the Scottish rebellion, and present at the battle of Culloden, 1746. He held a number of diplomatic posts, and was Ambassador at The Hague from 1761 until 1780. He was created Baron Dover in 1788, and was the first and only Baronet of the second creation. At his death, in 1792, he left his houses at Roehampton and in Hill Street to his widow.

No sittings of this lady are recorded, under any of her names, in Reynolds' pocket books. The description of this portrait as "Lady Dover" is, perhaps, incorrect.

Half length, life size, full face; brown hair; black low-necked dress, partly covered with white muslin; sky background; unfinished (*see illustration*).

On canvas, 30 in. high by 24½ in. wide.

54. JOHN MUSTERS, when a Boy.

JOHN RUSSELL, R.A.

Lent by Mrs. Chaworth Musters.

John Musters, born 1777, only son of John Musters, of Colwick Hall, Nottinghamshire (*see note to No. 56*). He married, in August, 1805, Miss Mary Anne Chaworth, of Annesley, the heiress, Lord Byron's "Mary." The Chaworth estates adjoined those of the Byrons, and in 1803, when staying with the Chaworths, Byron fell violently in love with her, and on one occasion, when he overheard the lady say, "Do you think I could care for that lame boy?" rushed out of the house and ran, like a hunted creature, to Newstead. They met and parted a year later on the hill of Annesley. In 1807 he sent her the lines beginning: "O had my fate been join'd to thine," and in the following year he dined with the young couple, and was visibly affected by the sight of their infant daughter, to



No 53

LADY DOVER
SIR JOSHUA REYNOLDS, P.R.A.



No. 55

JAMES LLOYD
JOHN CONSTABLE, R.A.

whom he addressed a touching congratulation. The romance of the story culminates in the famous *Dream*, written in 1816, amid floods of tears. "She was the beau ideal," says Byron in 1823, "of all that my youthful fancy could paint of beautiful. And I have taken all my fables about the celestial nature of women from the perfection my imagination created in her." She died in 1832 of a fright caused by a riot in Nottingham, and on the death of John Musters, in 1849, every relic of her ancient family was sold by auction and scattered to the wind. (*For a portrait of Miss Musters, his sister, see No. 56.*) These two portraits were given by John Musters, in 1837, to his niece, Charlotte Anne Vaughan.

Half length of a little boy, facing towards the right ; long light brown hair and blue eyes ; blue jacket and white collar ; hands clasped round the head of a large dog ; background of sky.

Pastel. On canvas, oval, 24 in. high by 18 in. wide.

Signed "J. R., 1785."

55. JAMES LLOYD.

JOHN CONSTABLE, R.A.

Lent by Thomas O. Lloyd, Esq.

The family of Lloyd has for many generations occupied a leading position in Birmingham. Sampson, second son of Charles Lloyd, of Dolobran, Montgomeryshire (whose brother, Thomas Lloyd, was Deputy-Governor of Pennsylvania for William Penn), was the first member of the family to settle in Birmingham. Charles Lloyd became a follower of George Fox, and in consequence, suffered great persecution in his earlier days. James Lloyd was a grandson of Sampson Lloyd, of Farm (1699-1779), and second son of Charles Lloyd, of Bingley House (1748-1828), and Mary, daughter of James Farmer, of Birmingham. Mr. James Lloyd was one of a large family. His elder brother Charles devoted himself entirely to literary pursuits, and as a poet was numbered among Lord Byron's "English Bards." He was the friend of Coleridge, Lamb, and De Quincy. One of the sisters, Priscilla, married Christopher Wordsworth, afterwards Master of Trinity College, Cambridge. James Lloyd was born at Bingley House, in 1776, and became a partner in Lloyds Bank. He married, in 1802, Sarah, daughter of Francis Hart, of Nottingham, and of his seven children, the late Mr. Thomas Lloyd, of the Priory, Warwick, born 1814, was the last survivor, dying in 1890.

This portrait was painted at Bingley. Several other members of the Lloyd family sat to Constable, some of whom were painted at Old Brathay, in the English Lake District, where Charles Lloyd lived.

Half length, life size, facing the spectator, head turned towards the left ; dark hair and whiskers ; black coat, yellow waistcoat, and white neckcloth ; dark background (*see illustration*).

On canvas, oval, 32 in. high by 22 in. wide.

Signed "John Constable, f. Decr., 1806." The picture has been cut down to fit the present frame, so that the first three letters of the name "John" have disappeared.

Illustrated in "John Constable, R.A."—Bell's "Miniature Series of Artists."

56. MISS SOPHIA ANNE MUSTERS. JOHN RUSSELL, R.A.

Lent by Mrs. Chaworth Musters.

Only daughter of "Squire" John Musters, of Colwick Hall, Nottingham, (1753-1827), known as "the king of gentlemen huntsmen," and Sophia Catherine, daughter of James Modyford Heywood, of Maristow, Devonshire. Musters was High Sheriff of Nottingham in 1777, in which year a full-length portrait of him, in hunting costume, was painted by Sir Joshua Reynolds. Miss Burney says of his wife : "The present beauty, whose remains our children may talk of, is a Mrs. Musters, an exceedingly pretty woman, who is the reigning toast of the season." She was most beautiful but most unhappy, and it was to her that a gentleman at a ball handed a glass of chalky water, with an apology, saying, "Chalk is thought to be a cure for the heartburn : I wonder whether it will cure the heartache." Sir Joshua painted her more than once, and she also sat to Romney.

Miss Musters married, on September 8th, 1798, Thomas Wright Vaughan, of Woodstone, Peterborough, and West Moulsey, Surrey. (*For a portrait of her brother see No. 54.*)

Half length of a little girl, facing spectator, full face ; light brown hair in ringlets ; white low-necked dress with short sleeves, small locket hanging from thin chain round neck ; the left hand holds a bunch of flowers in her lap, a rose in the right ; background of sky.

Pastel. On canvas, oval, 24 in. high by 18 in. wide.



No. 57

JOHN BARROW
JOHN HOPPNER, R.A.



No. 58

MRS. DUFF
SIR HENRY RAEBURN, R.A.



No. 59

DR. SAMUEL JOHNSON
SIR JOSHUA REYNOLDS, P.R.A.

57. JOHN BARROW.

JOHN HOPPNER, R.A.

Lent by C. A. Barton, Esq.

John Barrow was an intimate friend of the Prince of Wales, afterwards George IV., in entertaining whom he ruined himself. This portrait was a commission given by the Prince to the artist.

Half length, life size, facing left, head nearly full front ; grey or powdered hair ; black coat, white ruff and neckcloth ; background a red curtain (*see illustration*).

On canvas, oval, 30 in. high by 24 in. wide.

58. MRS. DUFF.

SIR HENRY RAEBURN, R.A.

Lent by Leopold Hirsch, Esq.

Wife of Colonel Duff, of Fetteresso. Raeburn painted several members of this family.

Half length, life size, slightly turned to the right, full face ; seated beneath a tree : brown hair and grey eyes ; white low-necked dress with high waist and short sleeves ; hands not shown ; landscape background (*see illustration*).

On canvas, 30 in. high by 25 in. wide.

Reproduced in "The Burlington Magazine for Connoisseurs," November, 1903.

59. DR. SAMUEL JOHNSON.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Earl of Rosebery, K.G., K.T.

Dr. Samuel Johnson (1709-1784), the great lexicographer and critic, and literary dictator of the 18th century, first made the acquaintance of Sir Joshua Reynolds about 1754, and their friendship soon became a very

intimate and close one. Their first meeting took place at the house of the two daughters of Admiral Cotterell, who lived opposite to the artist in Newport Street. Johnson went home with Reynolds, and supped with him, and soon became a frequent visitor, while Reynolds returned his visits in Gough Square. This warm friendship of two great men never ceased until Johnson's death thirty years later. "Johnson," says Taylor, in his "Life of Reynolds," "was no respecter of time in his visits. The dinner hour of Reynolds was four o'clock, and immediately after dinner tea was brought in. Tea was also served later, and again after supper. Johnson partook plentifully of it every time, and generally prolonged his visits far into the night. However desirous of cultivating the friendship of so extraordinary a man, Reynolds could not give up all other society for that object; and, as Johnson's visits were often without invitation, on one of those occasions Reynolds unceremoniously walked out of the room. We are not told, however, that Johnson was offended with this. Miss Reynolds, who was one of his greatest favourites, was, no doubt, at home; and he was content to be left at her tea-table." On another occasion, at Richard Cumberland's, Sir Joshua, venturing to remind him that he had had eleven cups of tea, drew upon himself the reprimand, "Sir, I did not count your glasses of wine, why should you number up my cups of tea?" Johnson then promptly asked his hostess to make up the round dozen, telling her that once, when a certain lady had invited him "for no other purpose but to make a zany of me, and set me gabbling to a parcel of people I knew nothing of," he had his revenge, "for I swallowed five-and-twenty cups of her tea, and did not treat her with as many words."

Johnson, writing to Reynolds after the latter's dangerous illness in 1764, says: "If I should lose you, I should lose almost the only man whom I can call friend"; while the artist, when speaking of his famous "Discourses" to the Royal Academy, bore testimony to the great service the Doctor had given him in their preparation. "Whatever merit they have," he wrote, "must be imputed, in a great measure, to the education which I may be said to have had under Dr. Johnson. He qualified my mind to think justly. No man had, like him, the faculty of teaching inferior minds the art of thinking." When Johnson was on his death-bed he asked Reynolds to promise him three things—never to work on Sunday, to read a part of the Bible every Sunday, and whenever he had time during the week, and to forgive him a debt of £30 which he had been unable to repay.

Johnson sat to Reynolds a number of times. The first portrait of him, a half-length, full face, with a pen in his hand, was painted in 1756-57. The Doctor gave it to Boswell, who had it engraved for his first edition. Sitings are also recorded in Sir Joshua's diary in 1761, 1762, 1767, and



No. 60

THE HON. GERTRUDE ROPER, BARONESS DACRE
SIR JOSHUA REYNOLDS, P.R.A.

1772, and he also sat again in 1775 and 1778. "About this time" (1775), says Taylor, "Reynolds painted his own portrait for Streatham (Mr. Thrale's), holding his ear-trumpet, as well as that portrait of Johnson in which he holds a book close to his eyes, and on which Johnson remonstrated against such a record of his near-sightedness. He said to Mrs. Thrale, 'Reynolds may paint himself as deaf as he chooses, but I will not be *Blinking Sam*.'" This portrait is now in the National Gallery. He was also painted by Miss Reynolds, Sir Joshua's sister, and nicknamed it "Johnson's grimly ghost."

Half length, life size, facing the spectator, the head turned slightly to the left; white wig; brown coat and white neckcloth; the left hand only shown; plain background (*see illustration*).

On canvas, 30in. high by 24in. wide.

This picture is almost identical with the National Gallery portrait, though no button-holes are shown on the coat, which is slightly different in colour, and there are no oblong curls on the wig.

60. THE HON. GERTRUDE ROPER, BARONESS DACRE.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by Leopold Hirsch, Esq.

She was a daughter of Charles, son of Anne, Baroness Dacre, and her second husband, Henry, eighth Lord Teynham. Her mother was Gertrude, sister and co-heir of John Trevor, of Glynde, in Sussex. Her brother, Charles Trevor, succeeded his uncle, Thomas, as eighteenth Lord Dacre, in 1786. He died in 1794 without issue, and was succeeded by his sister, Gertrude, as Baroness Dacre. She married, on April 20th, 1771, Thomas Brand, of The Hoo, Herts. She died on October 3rd, 1819, and was succeeded by her eldest son, Thomas Brand, twentieth Lord Dacre.

There is no recorded sitting of this lady in Sir Joshua's books. Thirty-five guineas was paid for a portrait of a Mrs. Brand in 1775, but this does not seem to be the same lady.

Half length, facing the spectator, full face; brown hair dressed high, with pearls, and one long ringlet falling over the right shoulder; white low-necked dress, with a red and gold waistband; jacket of pink silk trimmed with ermine; plain background (*see illustration*).

On canvas, oval in a square, 29in. high by 24in. wide.

From the collection of Viscount Hampden, The Hoo, Welwyn, Herts., October, 1900.

61. JOSEPH HAYDN.

JOHN HOPPNER, R.A.

Lent by His Majesty the King.

Joseph Haydn, the son of a poor wheelwright, was born in the village of Rohrau, on the confines of Hungary and Austria, March 31st, 1732. At the age of eight he displayed great musical ability, and was received into the choir of the cathedral at Vienna, where he remained until his sixteenth year, when his voice broke. He then gave lessons in Vienna, played in the orchestra, and occupied himself with composition, but he was reduced to the verge of starvation. He received assistance from the poet Matastasio, who introduced him to the celebrated singer Porpora, who employed him to accompany him on the piano during his singing lessons. In 1750 he composed his first quartet for stringed instruments. In 1759 he was engaged by Count Morzin as music director and composer, and in the following year Prince Esterhazy placed him at the head of his private chapel. For him Haydn composed his beautiful symphonies and the greater number of his magnificent quartets. While in this situation his patron conceived the design of dismissing the band, and Haydn composed the famous symphony known as *Haydn's Farewell*, in which one instrument after another becomes mute, and each musician, as soon as he has ceased to play, puts out his light, rolls up his music, and departs with his instrument. It is said that, in consequence, the Prince changed his mind and did not dismiss the band. After Esterhazy's death, in 1790, Haydn accompanied Salomon, the violinist, to England, where, in 1791-92, he produced six of his "Twelve Great Symphonies." His reception was brilliant in the highest degree. In 1794 he paid a second visit, and brought out the six remaining symphonies. In England he first obtained the recognition which he afterwards received in his own country. On his return to Austria he resided in the suburbs of Vienna, and composed his oratorios, *The Creation* and *The Seasons*. He died on May 31st, 1809.

Half length, life size, facing to the right, seated at a piano; short grey wig with side curls; dark red coat and white ruff; the left hand resting on the piano, the right holding a quill pen; dark background; unfinished.

On canvas, 36 in. high by 28 in. wide.



No. 62

JOHN PEYTO, FOURTEENTH BARON WILLOUGHBY DE BROKE,
WITH HIS WIFE AND THREE CHILDREN
JOHANN ZOFFANY, R.A.



No. 63

MISS JANE HODGSON
SIR HENRY RAEBURN, R.A.

62. JOHN PEYTO, FOURTEENTH LORD WILLOUGHBY
DE BROKE, WITH HIS WIFE AND THREE CHILDREN.

JOHANN ZOFFANY, R.A.

Lent by Lord Willoughby de Broke.

John Peyto, fourteenth Lord Willoughby de Broke, was born in 1738. He was a son of John, third son of George, the twelfth Baron (an eminent lawyer, who, after filling the offices of Attorney-General to Queen Caroline, and Chief Justice of Chester, was nominated Master of the Rolls in 1738), and of Abigail, only daughter of Edward Harley, of Eyewood, co. Hereford. He succeeded his uncle Richard, the thirteenth Baron, in 1752. He married, in 1761, Lady Louisa North, daughter of the first Earl of Guilford. (*See note to No. 18, her portrait, by Romney.*) Their three children were John Peyto, his successor; Henry, the sixteenth Baron, who married, in 1829, Margaret, third daughter of Sir John Williams, of Bodelwyddan; and Louisa, who married, in 1793, the Rev. Robert Barnard, Prebendary of Winchester, and became mother of Robert John, the seventeenth Baron.

An interior, with a family group of small full-length figures. The lady is seated at a table, upon which is a silver urn and a service of tea things, white table cloth, etc.; she holds the youngest child, who stands with one foot on the table, against her right shoulder. Lord Willoughby leans against the back of her chair, and shakes his finger at the second child, standing on the left side of the table, and helping itself to a piece of hot buttered toast; on the right the third child is dragging a red wooden horse on wheels; Lady Willoughby in a blue silk dress, powdered hair, large pearl earrings, long white mittens, and blue and white ruffs round neck; Lord Willoughby in short white wig with sidecurls, brown coat and breeches, red waistcoat heavily trimmed with deep gold lace, white stockings; the children in long white dresses, short sleeves, blue or pink sashes, and red morocco shoes; on the left a fire burning in an open grate, and over the carved chimneypiece a landscape in the style of Joseph Vernet; a curtain on the right (*see illustration*).

On canvas, 40 in. high by 50 in. wide.

63. MISS JANE HODGSON, afterwards Mrs. William Giles.

SIR HENRY RAEBURN, R.A.

Lent by Lockett Agnew, Esq.

Miss Jane Hodgson was a cousin of Lord Ellenborough, and, like him, was descended from William Christian, of Ewanrigg Hall, Cumberland,

and was related to most of the leading families of that county. She was sister to Colonel James Hodgson, of the East India Company, and married Captain William Giles.

Half length, life size, facing the spectator, looking towards the left; brown hair curling over the forehead, and a gauze veil which falls upon the shoulders; black velvet dress cut square at the neck, with transparent muslin front and ruff; dark background (*see illustration*).

On canvas, 30 in. high by 24½ in. wide.

64. JAMES QUIN.

THOMAS GAINSBOROUGH, R.A.

Lent by His Majesty the King.

James Quin, the celebrated actor, though of Irish descent, was born in London on February 23rd, 1693. He made his first appearance on the stage at Dublin in 1714, as "Abel," in *The Committee*. Shortly after he went to London and played inferior parts at Drury Lane. His first success was in 1716 as "Bajazet," in the once famous play of *Tamerlane*. In the following year he went to Mr. Rich's theatre at Lincoln's Inn Fields, where he remained seventeen years. Shortly after leaving Drury Lane he had the misfortune to kill a brother-actor in a duel, which damaged his reputation for a time. His finest parts are said to have been "Captain Macheath," in *The Beggar's Opera*, and "Falstaff," in *The Merry Wives of Windsor*. In 1734 he was back at Drury Lane, and until Garrick appeared on the scene in 1741, he was by common consent allowed to be the finest actor in England. He retired in 1751, and resided at Bath until his death in 1766.

He was a very witty, though coarse, teller of stories, and many of his jests are still repeated. Smith, in his "Life of Nollekens," tells the following story of him:—"Quin and Hayman were inseparable friends, and so convivial that they seldom parted till daylight. One night, after 'beating the rounds,' they attempted, arm in arm, to cross a kennel, into which they both fell, and when they had remained there a minute or two, Hayman, sprawling out his shambling legs, kicked Quin. 'Hallo! What are you at now?' stuttered Quin. 'At? why endeavouring to get up, to be sure,' replied the painter, 'for this don't suit my *palate*.' 'Poh!' replied Quin, 'remain where you are, the watchman will come by shortly, and he will *take us both up*.'"

Gainsborough painted Quin's portrait at Bath in 1763. According to Fulcher, the actor was with difficulty persuaded to sit. "'If you will let me take your likeness,' said the painter jocosely, 'I shall live for ever.'



No. 64

JAMES QUIN
THOMAS GAINSBOROUGH, R.A.

And the modest actor then consented to allow him the privilege of handing his features down to posterity. Quin is represented sitting in an armchair with a volume of plays in his hand. We fancy he is divining some passage in the immortal Bard, studying perchance his favourite drama, *Henry the Eighth*. The light let in from an open window falls full upon his face, which has wonderful expression. We will not say the actor breathes—he thinks.” This full-length portrait was exhibited at the Society of Arts in 1763, and at the British Institution in 1815, when it was lent by J. Wiltshire, of Shockerwick, a son of the Bath carrier who always refused to take payment for carting Gainsborough’s pictures to the London exhibitions, and, in return, received several fine works from the hand of that lavish artist.

Head, life size, facing spectator, looking to the left ; large grey curling wig ; red coat and white neckcloth ; dark background ; unfinished ; on canvas with a red ground (*see illustration*).

On canvas, 25½ in. high by 20 in. wide.

65. MRS. EARLE.

SIR THOMAS LAWRENCE, P.R.A.

Lent by Lionel Earle, Esq.

Half length, life size, seated facing to the left, full face ; very dark brown curly hair and brown eyes ; low-necked dress of white satin with short sleeves ; pale pink waistband, into which a rose is tucked ; dark landscape background.

On canvas, 30 in. high by 24 in. wide.

Exhibited at the New Gallery, Winter Exhibition, 1899-1900, No. 175.

66. MISS ELIZABETH HOARE.

THOMAS BARBER, of Nottingham.

Lent by the Corporation of Nottingham.

Miss Elizabeth Hoare, daughter of Mr. John Hoare, of Derby, married John Rawson Walker, the landscape artist, of Nottingham, at All Saints’ Church, Derby, in 1829. This portrait was painted three years previously, in 1826, when the lady was eighteen. Her husband, born in 1796, died in Birmingham on August 27th, 1873.

Half length, facing the spectator ; black curly hair ; white low-necked muslin dress with pink silk waistbelt, gold chain round neck, to which are attached seals, and a watch tucked into waistbelt ; landscape background.

On canvas, 29½ in. high by 24½ in. wide.

Exhibited in the Nottingham Art Gallery, Exhibition of the Works of Thomas Barber and J. Rawson Walker, 1893, No. 14.

67. PORTRAIT OF TWO BOYS.

SIR HENRY RAEBURN, R.A.

Lent by Leopold Hirsch, Esq.

These boys are supposed to be members of the family of Allen of Errol.

Full-length figures of two boys in a landscape, life size. The boy on the left is seated across the arm of a rustic wooden bench, with the left leg hanging down, and the right foot resting on the seat. In his right hand he holds up a large black hat with a hole in the crown, at which the second boy, who stands on the right with his arm round his brother, is thrusting a long stick held in the left hand. Both boys have long brown hair falling on the shoulders, dark green coats with large gilt buttons, red and white striped waistcoats, buff breeches, white stockings, and black shoes with silver buckles ; trees in the background (*see illustration*).

On canvas, 60 in. high by 45 in. wide.

Exhibited in the Royal Pavilion, Paris International Exhibition, 1900.

At the Corporation of London Art Galleries, Guildhall, 1902, No. 67.

68. ELIZABETH, DUCHESS COUNTESS OF SUTHERLAND.

JOHN HOPPNER, R.A.

Lent by the Duke of Sutherland, K.G.

She was the daughter and only surviving child of William, seventeenth Earl of Sutherland (1736-1766). Her mother was a Maxwell, and a great beauty. She was born in 1765, and lost both parents in the following year, when she succeeded to the vast estates, and was acknowledged Countess of Sutherland and Baroness of Strathnaver in her own right. Robertson, the historian, directed her studies, and Sir Walter Scott has recorded in his diary his delight at seeing the little heiress cantering alongside the carriage of old Lady Alva, her grandmother and guardian. In her ancestral home, Dunrobin Castle, the old feudal customs still obtained. The youthful Countess, surrounded by retainers, heard every evening, before the castle gates, the complaints of her clansmen, and settled their quarrels. She was an



No. 67

TWO BOYS IN A LANDSCAPE

SIR HENRY RAEBURN, R.A.



No. 68

ELIZABETH, DUCHESS COUNTESS OF SUTHERLAND
JOHN HOPPNER, R.A.

excellent artist, and some of her water-colour landscapes of scenes in Sutherland would not disgrace some of the best artists of her day. In 1793 she raised a regiment for the defence of the North against the French ; and this regiment is now known as the Sutherland and Argyll Highlanders—the famous old 93rd. In 1785 she married George Granville, Lord Trentham, afterwards second Marquess of Stafford, who, in 1833, was created first Duke of Sutherland, and hence she is always called the Duchess Countess. She was the mother of George Granville, second Duke, who resumed the ancient surname of the family—Sutherland. She died January 29th, 1839, and was buried in the Cathedral of Dornoch.

The portrait of her, by Hoppner, exhibited here, was in the Royal Academy in 1799. Her portrait, and that of her husband, by George Romney, were exhibited in the Birmingham Art Gallery in 1900, lent by the Duke of Sutherland.

Half length, life size, facing the spectator ; dark brown hair curling on forehead, tied with a blue ribbon ; brown dress, with cross-over bodice open at neck ; dark background (*see illustration*).

On canvas, 30 in. high by 24 in. wide.

Exhibited at the Royal Academy, 1799.

69. MASTER JOHN CREWE AS HENRY VIII.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Earl of Crewe.

John, second Baron Crewe, of Crewe Hall, Cheshire, was born in 1772. He was the son of John Crewe (1742-1829), created first Baron in 1806, and M.P. for Stafford and Cheshire, who married Frances Anne, daughter of Fulke Greville, of Wilbury, Wilts, author of *Maxims and Characters*, on April 4th, 1766. John, second Baron, who succeeded his father in 1829, became a Lieutenant-General in the army, and married, in 1807, Henrietta Maria Anne, daughter of John Hungerford Keate. She died in 1820, and Lord Crewe in 1835.

Sir Joshua painted his mother, the lovely Mrs. Crewe, a number of times. She was the friend of Sheridan, Burke, Fox, Reynolds and all the leading Whigs. When she was sixteen and still Miss Greville, he painted her with her young brother as "Cupid and Psyche." In 1769, at the first exhibition of the Royal Academy, one of his pictures was the beautiful "Mrs. Bouverie and Mrs. Crewe," while in 1772 he painted her as St. Geneviève,

with her sheep round her. It was at her house in Lower Grosvenor Street that the great Whig triumph at the Westminster election of 1784 was celebrated by a splendid entertainment, at which, on the Prince of Wales giving the toast, "True blue, and Mrs. Crewe," the lady in reply gave, "True blue, and all of you."

Miss Fanny Burney paid a visit with her father to Mrs. Crewe, at Hampstead, in June, 1792, when Master John Crewe had just reached manhood. She says:—"We were received by Mrs. Crewe with much kindness. The room was rather dark, and she had a veil to her bonnet, half down, and with this aid she looked still in a full blaze of beauty. I was wholly astonished. Her bloom, perfectly natural, is as high as that of Augusta Locke when in her best looks, and the form of her face is so exquisitely perfect that my eye never met it without fresh admiration. She is certainly, in my eyes, the most completely a beauty of any woman I ever saw. I know not, even now, any female in her first youth who could bear the comparison. She uglifies everything near her.

"Her son was with her. He is just of age, and looks like her elder brother! he is a heavy, old-looking young man. He is going to China with Lord Macartney." Later on Miss Burney was taken by Mrs. Crewe "to see Lord Macartney's chariots for the Emperor of China. Mrs. Crewe is particularly interested in all that belongs to this Embassy, both because her son will accompany it, and because Lord Macartney is her intimate friend, as well as near relation. I leave to the newspapers your description of these superb carriages."

This portrait, one of the master's most consummate boy-pictures, both in colour and characterisation, was in the Royal Academy Exhibition of 1776, when the sitter was four years old. Horace Walpole wrote of this picture: "Reynolds has been accused of plagiarism for having borrowed attitudes from ancient masters. Not only candour but criticism must deny the *force* of the charge. When a single posture is imitated from an historic picture, and applied to a portrait, in a different dress, and with new attitudes, this is not plagiarism but quotation; and a quotation from a great author, with a novel application of the sense, has always been allowed to be an instance of parts and taste, and may have more merit than the original. Is there not humour and satire in Sir Joshua's reducing Holbein's swaggering and colossal haughtiness of Henry VIII. to the boyish jollity of Master Crewe? One prophecy I will venture to make: Sir Joshua is not a plagiarist, but will beget a thousand. The exuberance of his invention will be the grammar of future painters of portraits."

Full-length portrait of a little boy, life size, standing facing the spectator, in the costume and attitude of Holbein's portrait of Henry VIII.; long brown hair over ears; dress richly embroidered with gold and enriched with jewels, and wearing a jewelled chain with pendant watch;



No. 69

MASTER CREWE AS HENRY VIII.
SIR JOSHUA REYNOLDS, P.R.A.

dagger at waist ; red cloak trimmed with fur ; red shoes, white hose and jewelled Garter. On the left a low seat with a green coat flung across it ; a spaniel on the left is sniffing at the boy's right leg, while another, on the right, is biting itself on the back ; a wall of a building in the background, with sky and trees on the extreme right (*see illustration*).

On canvas, 56 in. high by 44 in. wide.

Painted in 1775-76.

Engraved by J. R. Smith, 1776.

Exhibited at the Royal Academy, 1776.

British Institution, 1813, 1833, 1843, 1852 and 1866.

Royal Academy, Winter Exhibition, 1895, No. 112.

Grafton Galleries, 1895.

70. GEORGE IV., WHEN PRINCE OF WALES.

THOMAS GAINSBOROUGH, R.A.

Lent by Lord Iveagh, K.P.

George Augustus Frederick, Prince of Wales, eldest son of George III., was born on August 12th, 1762. He married Princess Caroline of Brunswick-Wolfenbüttel in 1795. (*For her portrait see No. 71, and note.*) He succeeded his father in 1820, having previously acted as Regent. He died on June 26th, 1830, and was succeeded by his brother, the Duke of Clarence, as William IV.

In 1780 he was provided with a separate establishment in a part of Buckingham House, and was forthwith launched upon the town. He immediately became closely attached to Fox and the Whigs, his partisanship being undisguised, and at times indecent. He was at this time stout, of a florid complexion, with gracious and engaging manners, considerable social facility, and some accomplishments. He sang agreeably, played on the violoncello, dressed extravagantly, quoted poetry, and conversed in French and Italian. He fell under the influence of the Duke of Cumberland and the Duc de Chartres, gamed and drank, and was so extravagant that he spent £10,000 on his clothes in a year. In 1780 he became involved in an intrigue with the beautiful actress Mary Robinson ("Perdita"), and provided her with a splendid establishment, and when the connection terminated two years later she obtained from him his bond for £20,000, which she afterwards surrendered. He left her to want in her latter days.

By the end of 1784 he was £160,000 in debt. In this year he fell violently in love with a widow, Mrs. Fitzherbert, a beautiful and accomplished woman of twenty-eight. She resisted his importunities for a long time, and to work upon her feelings he stabbed himself so as to draw plenty of blood without risking his life, and sent complaisant friends to bring her to see him in this state of despair. She then withdrew to Holland, where he persecuted her with endless couriers and correspondence. His ardour, indeed passed all bounds. He would go to Fox's mistress, Mrs. Armstead, to tell her of his love, cry by the hour, beat his brow, tear his hair, roll on the floor, and fall into fits of hysterics. When at length the lady gave way he was secretly married to her on December 21st, 1785. (*Dictionary of National Biography*.) Greville says of him: "A more contemptible, cowardly, unfeeling, selfish dog does not exist than this king."

Half length, life size, facing spectator; powdered hair; dark blue coat with gold buttons stamped with the Prince of Wales' feathers, buff waistcoat, and white neckcloth; background of landscape and sky.

On canvas, oval, 27½ in. high by 23½ in wide.

A picture similar to this was in the Grosvenor Gallery, Gainsborough Exhibition, 1885, lent by Mr. Wentworth Blackett Beaumont, which was purchased at the sale of Mr. Sam Mendel, of Manley Hall, in 1875.

71. PRINCESS CAROLINE AMELIA ELIZABETH OF BRUNSWICK-WOLFENBÜTTEL, Wife of George IV.

SIR THOMAS LAWRENCE, P.R.A.

Lent by the Victoria and Albert Museum.

Daughter of Charles William Ferdinand, Duke of Brunswick-Wolfenbützel, and Augusta, Princess Royal of England, sister of George III. She was born in 1768, and married her cousin, George, Prince of Wales, afterwards George IV., in 1795, and became mother of the Princess Charlotte. The marriage was most unhappy, and a separation took place, after the birth of the Princess, in 1796. In 1814 she obtained permission to travel on the Continent, and did not return to England until the accession of George IV. in 1820. She was proceeded against by a Bill of Pains and Penalties in the House of Lords, which, on account of the splendid defence of Brougham, the Ministry were obliged to abandon. She was, however, prevented from occupying her position as Queen, and was turned



No. 71

PRINCESS CAROLINE AMELIA ELIZABETH OF BRUNSWICK
SIR THOMAS LAWRENCE, P.R.A.

1801.

away from Westminster Abbey at the Coronation. She died at Brandenburg House, Hammersmith, on August 7th, 1821, a few days after the coronation of her husband, and was buried at Brunswick.

Sir Thomas Lawrence painted her several times. The one exhibited here is dated 1798, and another portrait of her with the Princess Charlotte was exhibited in the Royal Academy in 1802. About this time Lawrence saw a good deal of the Princess, who was living at Blackheath. The differences between this lady and the Prince of Wales were well known to the town. "The public began to take a warm interest in the subject. The King and the nation espoused the cause of the Princess, who resided with her daughter at Blackheath. Since Mr. Lawrence had taken the portraits of the Princess and the Princess Charlotte, in 1802, he had become very intimate at Montague House, and fame was busy in attributing his visits to improper motives. . . . Mr. Lawrence was extremely annoyed at the detractions circulated respecting him. His amiable manners and cheerful conversation must, among the society of Montague House, have been a solace and an inestimable acquisition to a lady circumstanced so unhappily as the Princess. A prurient disposition to slander, upon such subjects, may deprive men or females of all society but that of their own sex, and rob the middle and decline of life of its most innocent and best associations. To such a degree was Mr. Lawrence annoyed on the subject, that in the ensuing year, 1806, when what was termed the Delicate Investigation was pending, he offered himself to any scrutiny that the Commissioners might wish to subject him to. Upon the Commissioners making their report to the King, on 14th July, 1806, though the Princess was fully acquitted of criminality, her manners and conduct were impugned as of more levity than was acceptable in the society of this country. As this last opinion or charge of levity alluded to the Princess's conduct towards Mr. Lawrence and another gentleman, the former was so ill-advised as to make an affidavit upon the subject." (*Life of Sir Thomas Lawrence*, by D. E. Williams.) This affidavit and other details are given in Mr. Williams' book.

Inscribed on the back : "Caroline, Princess of Wales, painted by Thos. Lawrence, Esq., 1798, and given to Lady Anne Hamilton in 1820."

Three-quarter length, life size, facing the spectator ; fair hair curling on forehead, and white bonnet, with red and black flowers, tied under chin ; white low-necked dress with short sleeves ; the right elbow leaning on a rock and the hand holding the bonnet ; the left arm at her side, holding a wrap or cloak ; landscape background, with trees and a dark sky.

On canvas, 50 in. high by 48 in. wide.

BIOGRAPHICAL NOTICES OF THE ARTISTS.

Thomas Barber, of Nottingham.

Thomas Barber was born in Nottingham on the 28th March, 1771. He displayed such artistic skill at an early age, that his friends secured him a pupil's place in the studio of Sir Thomas Lawrence, of whom he became an ardent and devoted follower. He resided for several years at Derby, in middle age, but returned to Nottingham some time before his death. He had many tempting offers to settle in London, but he preferred the more rural life of the Midlands, or otherwise he would, in all probability, have been elected a member of the Royal Academy. It is said that Lawrence assured him that in such a case he would probably be elected as his successor in the Presidency. His work was chiefly portraiture, but he occasionally painted landscapes, and an altar-piece of his, representing "The Agony in the Garden," was formerly in St. Peter's Church, Nottingham. His portrait of Mrs. Siddons was exhibited at the Royal Academy in 1819, and he painted many other persons of high rank in society, art, and literature, including Sir Thomas Lawrence, Lieut.-Col. Desbrowe, M.P., vice-chamberlain to Queen Charlotte, and James Montgomery and Henry Kirke White, the poets. His own portrait was painted by Lawrence. Most of his work was painted away from home, and he was a welcome guest at many a country house in the Midlands, which he visited professionally, as he was a clever musician, and an interesting and entertaining talker. He was twice married, and his eldest son, Thomas, gave great promise as a portrait painter, but died at the early age of 28. Barber himself died at Parkside, Nottingham, on September 12th, 1843, in his 73rd year. A large collection of his portraits was exhibited in the Corporation Art Gallery of Nottingham in 1893.

John Constable, R.A.

John Constable, R.A., the celebrated landscape painter, was born at East Bergholt, Suffolk, on June 11th, 1776. At an early age he displayed great fondness for art. After a few years spent in learning his father's trade as a miller, he entered the Royal Academy Schools in 1799, and from that time until his death he devoted himself to the unceasing study and portrayal of the scenery of rural England. It is not the place here to speak of his achievements in landscape art in any detail. In 1819 he exhibited his picture familiarly known as "The White Horse," and was elected an A.R.A., followed in 1821 by "The Hay Wain." In 1824 three of his pictures were exhibited in Paris, where they were received with great enthusiasm. In 1826 he painted "The Cornfield," and in 1829 was elected R.A. He died in 1837, and was buried at Hampstead. At various times during his life Constable painted a number of portraits, with a fair measure of success. His relations were anxious that he should devote himself, as a young man, to this more remunerative branch of art, but his love of nature was too strong, and his whole heart was centred in his landscapes. In 1812 he painted portraits of his uncle, Mr. David P. Watts, and of Dr. Fisher, Bishop of Salisbury. These portraits were so much approved, that his mother wrote to him :—"Fortune seems now to place the ball at your foot, and I trust you will not kick it from you. You now so greatly excel in portraits that I hope you will pursue a path the most likely to bring you fame and wealth." Among his other sitters were Sir Thomas and Lady Lennard, the Rev. George Bridgman, brother of Lord Bradford, General and Mrs. Rebow and their daughter, and members of his own family, while the National Portrait Gallery possesses one of himself by his own hand.

J. S. Copley, R.A.

Copley was born at Boston, United States, on July 3rd, 1737, of English and Irish parentage, a few days after the arrival of his parents in America. He was probably taught the rudiments of his art by his step-father, Peter Pelham, a portrait painter and mezzotinter. In 1753, when only 16, he painted and also engraved a portrait of the Rev. William Welsteed, of Boston. In 1760 he sent to the first exhibition of the Society of Artists in London his picture of "A Boy with a Squirrel," and continued to send over works, being elected a member of the Society in 1767. In 1774 he came to England, and settled in London, never returning to America again. His

first contributions to the Royal Academy were chiefly portraits and family groups, and it was in this branch of art that he achieved his greatest success. He was elected an A.R.A. in 1776, and a full member in 1779. He painted many large historical works which had great popularity. Among them were "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery; "Charles I. ordering the arrest of the Five Members of the House of Commons"; "The Siege and Relief of Gibraltar," in the Guildhall, a commission from the city; "The Assassination of Buckingham," etc. He died on September 9th, 1815, and was buried at Croydon. He was the father of Lord Chancellor Lyndhurst. Many important portraits and sketches, including his last portrait of himself, were destroyed by the great fire at Boston in 1872.

Francis Cotes, R.A.

Francis Cotes was the son of a chemist and former mayor of Galway, who moved to London in 1720, owing to some political trouble. He was born in 1726, and studied under George Knaption (1698-1778). He soon made a name for himself for his portraits in crayons, and also painted in oil with much skill. He became one of the most fashionable artists of the day, moving backwards and forwards between London and Bath in the wake of society. In 1767 he painted "Queen Charlotte with the Princess Royal on her lap," which was well engraved by Ryland. For some years he lived at 32 Cavendish Square, a house afterwards successively occupied by Romney and Sir Martin Archer Shee. He was one of the original members of the Royal Academy on its foundation in 1768, and also of the Incorporated Society of Artists. He died in the prime of life on July 20th, 1770, owing to a rash attempt to act as his own doctor, and was buried at Richmond. His diploma picture at the Royal Academy, a portrait of his father, is a good specimen of his ability, while there is a full-length of Admiral Hawke at Greenwich Hospital, and a group of Mr. and Mrs. Joah Bates, said to be one of his best pictures, is in the possession of the Sacred Harmonic Society. As a rule his draperies were painted by Peter Toms, R.A., who is said to have been so affected by Cotes' death, that he became a prey to hypochondria and committed suicide in 1776. Cotes' prices for portraits were usually 20, 40, and 80 guineas, for half, three-quarter and whole lengths respectively.

Thomas Gainsborough, R.A.

Thomas Gainsborough was born at Sudbury, in Suffolk, in the spring of 1727. After evincing a decided ability for landscape painting, by his unaided attempts from nature, he left Sudbury for London when he was fourteen years of age, and became the pupil first of Gravelot, the engraver ; then of Francis Hayman, at that time a painter of repute, and, like Gainsborough himself, one of the original members of the Royal Academy, which was founded in 1768. Gainsborough set up as a portrait and landscape painter, in Hatton Garden, but without success, and after four years' residence in the metropolis, he returned to his native place. When still a youth he married Margaret Burr, a young lady of some fortune, and settled in Ipswich. One of his first pictures which attracted notice was a view of Landguard Fort, of which there is a print by Major ; the picture has perished. His reputation extending, he settled, in 1759, in Bath, as a more suitable field for the exercise of his abilities. At Bath he was busily engaged with portraiture, which subsequently occupied the greater part of his time. In 1774 he settled in London, and rented a portion of Schomberg House, Pall Mall ; from this period his reputation was such that he was considered at the same time the rival of Sir Joshua Reynolds in portrait, and of Wilson in landscape, painting. In 1779 he was at the very height of his fame ; many of the eminent men of the day sat to him, and he was the favourite painter of the King and Royal Family. He was one of the original members of the Royal Academy, and sent pictures to its exhibitions from the commencement in 1769, but ceased to contribute after 1783. He exhibited altogether ninety-six works at the Academy. He died in London, August 2nd, 1788, and was buried in Kew Churchyard. Shortly after Gainsborough's death, Sir Joshua Reynolds, then President of the Royal Academy, delivered a discourse to the students, of which the "Character of Gainsborough" was the subject. He will always occupy one of the highest places in the English school, whether as a portrait or landscape painter. The principal features in his character were his kindness and his passionate love of music.

John Hoppner, R.A.

John Hoppner was born in London in 1759, of German parentage. When young, he was one of the choristers of the Royal Chapel ; but having a more decided taste for art, he gave up music for painting, and

entered as a student in the Royal Academy in 1775. He soon became, through the patronage of the Prince of Wales, a very fashionable portrait painter ; Sir Thomas Lawrence was for many years his only rival. He was elected an Associate in 1793, and a Member of the Royal Academy in 1795, and contributed 166 works to its exhibitions. Hoppner died of dropsy in 1810, in the fifty-first year of his age. Sir Thomas Lawrence thus speaks of him in a letter to a friend, shortly after the painter's death : "You will believe that I sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race this eighteen years." His style of portrait painting was founded on a study of the works of Sir Joshua Reynolds, of whose imitators he was by far the best, although he was far from being a mere copyist. Occasionally, indeed, he imitated Sir Joshua's manner, and formed his pictures on similar principles, but his work had many original graces. The prevailing fashion of the day, together with his own narrow circumstances, in early life, led him to direct his attention almost exclusively to portrait painting ; but he would have been still more successful in landscape, as the backgrounds introduced in his portraits alone afford sufficient evidence, without considering the beautiful sketches in chalk, with which he was accustomed to employ his leisure hours.

Sir Thomas Lawrence, P.R.A.

Thomas Lawrence was born May 4th, 1769, at Bristol. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes ; and the first efforts of the young painter which attracted notice were some portraits in chalk of his father's customers. At the early age of ten years he set up as a portrait painter in crayons at Oxford ; but he soon afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting ; in 1787, twelve months afterwards, he settled in London, and entered himself as a student in the Royal Academy. His success in London was as great as it had been in the provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds in the following year, he succeeded him as painter to the King. He painted at this time, in his twenty-third year, the portraits of the King and Queen, which were presented by Lord Macartney to the Emperor of China. In 1794, he was elected a Royal Academician ; he was

knighted by the Prince Regent in 1815; and at the death of West, in 1820, he was unanimously elected President of the Academy. From the time of his election as a member of the Academy to his death, Sir Thomas's career as a portrait painter was unrivalled; he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died in London, at his house in Russell Square, January 7th, 1830. He was never married.

The Waterloo Gallery at Windsor remains a noble monument of the skill of Sir Thomas Lawrence as a portrait painter. The pictures of the Emperor Francis, of Pius VII., and of the Cardinal Gonsalvi, in that collection, are among the masterpieces of the art of portraiture. These pictures were painted on the Continent in the years 1818-19. He excelled chiefly in the portraits of ladies and children. He was a member of the Academy of St. Luke at Rome, and of many other foreign academies; and in 1825, he was created a Chevalier of the "Légion d'Honneur."

John Opie, R.A.

John Opie was born near Truro in 1761. His father was a carpenter, who wished to bring him up to the trade, but nothing would divert him from becoming a painter. He had already acquired some practice in portrait painting, when his talent was accidentally discovered by Dr. Wolcott ("Peter Pindar"), then living in Truro, who interested himself in his advancement, and lent him pictures to copy and study. His talents soon became known throughout the county, and he obtained considerable employment in painting portraits. In 1780 he came to London under the auspices of Dr. Wolcott, where his merit and the extraordinary circumstances of his early life made him the object of widespread interest. Commissions crowded upon him, and for some time the "Cornish Wonder" was the rage. His powers, however, were not calculated to flatter the frivolities of fashion. He was rarely susceptible to female grace, and his portraits of men were rather distinguished by truthfulness than dignity; so that the curiosity excited by his story began to subside, but as his talents were not confined to portraiture, he continued to meet with employment in painting domestic and rustic scenes. He made illustrations for Boydell's "Shakespeare" and other publications. His most popular pictures were "The Murder of James I. of Scotland," "The Death of Rizzio," "The Presentation in the

Temple," and other historical and scriptural subjects. He was elected an A.R.A. in 1787, and an R.A. in 1788, and during the next seven years exhibited twenty portraits at the Academy, while from 1796 he sent many subject pictures. He succeeded Fuseli as Professor of Painting at the Royal Academy in 1806, but died on April 9th, 1807; and was buried in St. Paul's, near Sir Joshua Reynolds.

Sir Henry Raeburn, R.A.

This distinguished portrait painter was born at Stockbridge (a suburb of Edinburgh), in 1756. Left an orphan at the age of six, he was placed at school in "Heriot's Wark," a Scotch educational establishment. When fifteen years old he was apprenticed to a goldsmith, who, discovering the boy's taste for drawing, kindly encouraged his youthful efforts, and introduced him to a portrait painter named Martin, then of some local repute in Edinburgh. This incident became the means of confirming Raeburn's choice of a profession, and for a time he supported himself by miniature painting. Martin lent him pictures to copy, but seems to have given him little or no technical instruction, and in course of time became, it is said, jealous of his rising talent. At any rate the connection was abruptly terminated. Raeburn pursued his studies alone, and, having married advantageously at the age of twenty-two, went to London, where he made the acquaintance of Sir Joshua Reynolds, who advised him to study the works of Michael Angelo.

Raeburn visited Italy with his wife, and after two years' residence in that country returned to Scotland, and soon established himself as a portrait painter in Edinburgh. There he painted the portraits of the eminent group of Scotsmen who adorned literature and law in Edinburgh at that period, as well as those of many noblemen, ladies, and gentlemen throughout Scotland. These portraits, broad and effective in their treatment, real and harmonious in colour, masterly in execution and of great style, are held in the highest repute. In 1812 he became an Associate of the Royal Academy, and in 1815 was elected a Royal Academician. In 1822, when George IV. visited Scotland, Raeburn was knighted, and shortly afterwards was appointed "His Majesty's Limner" in that part of Great Britain. He did not, however, long enjoy these marks of royal favour, for his death occurred in 1823.

Sir Joshua Reynolds, P.R.A.

Joshua Reynolds was born at Plympton, in Devonshire, July 16th, 1723 ; his father, the Rev. Samuel Reynolds, was master of the grammar school of Plympton. Sir Joshua was intended originally for the medical profession, but he evinced very early a taste for art. He was accordingly, in 1741, placed with Hudson, an excellent portrait painter in London ; he remained, however, with Hudson only two years, and then set up as a portrait painter at Plymouth Dock, now Devonport. In 1746 he took apartments in St. Martin's Lane, and commenced practice in London. In 1749 he accompanied Commodore (afterwards Lord) Keppel, in the "Centurion," to the Mediterranean. After spending about three years in Italy, he returned at the end of the year 1752, by way of Paris, to England. He settled in London, and soon became the most distinguished portrait painter in the capital. In 1768 he was unanimously elected president of the then newly-established Royal Academy of Arts in London, and was knighted by George III. on the occasion. He succeeded Allan Ramsay as principal painter in ordinary to the King in 1784. He died at his house in Leicester Square, February 23rd, 1792, and was buried with great pomp in St. Paul's Cathedral. He exhibited altogether 245 works at the Royal Academy, his contributions amounting on an average to eleven annually. He delivered fifteen discourses on art in the Royal Academy. Several complete editions of his literary works have been published. His pictures are extremely numerous ; the prints after them amount to about seven hundred.

George Romney.

George Romney, historical and portrait painter, was born at Dalton, in Lancashire, December the 15th, 1734. His father was a cabinet maker of that town, and brought Romney up to his own business ; but the son having shown a decided ability for drawing, the father was induced to place him, at the age of nineteen, with a portrait painter of the name of Steele, then established at Kendal. In 1756 Romney married, and in the following year commenced painting on his own account. His first production, a hand holding a letter, for the post office window at Kendal, remained there for many years. For five years Romney practised at Kendal, and ultimately

with such success that in 1762 he ventured to try his fortunes in the capital. In London he rose rapidly to fame and fortune, and in 1773 he visited Italy. He returned to London in 1775, and took a house in Cavendish Square. From this time he divided the patronage of the great and wealthy with Reynolds and Gainsborough; but his wife and family were never called to share his success; they remained at Kendal, and during thirty-seven years he paid only two visits to the north. In 1782 Romney became acquainted with Lady Hamilton, who bewitched him. After her first appearance on his horizon he seems to have relied almost solely on her for inspiration. He was miserable when away from the "divine lady," and reduced the numbers of his sitters in order to devote more time to endless studies of her beauties, and his infatuation lasted for years. In Boydell's "Shakespeare Gallery" Romney warmly co-operated, and two of his best historical efforts, "The Infant Shakespeare" and "The Tempest," were contributions to that undertaking. In 1799, however, he broke up his establishment at Hampstead, where he had latterly resided, and rejoined his family at Kendal. He died at Kendal, November 15th, 1802, and was buried at his birthplace, Dalton.

John Russell, R.A.

John Russell, the son of a bookseller, was born at Guildford in April, 1744. He gained the premium of the Society of Arts in 1759, and became a student in the St. Martin's Lane Academy, and a pupil of Francis Cotes, R.A. He chiefly practised in crayons, but painted occasionally in oil. His earlier works were in the manner of his master, but he gradually developed a style of his own, and produced many excellent crayon portraits. In 1768 he first exhibited at the Spring Gardens Rooms. He invented a new method of preparing his crayons, which he described in his "Elements of Painting with Crayons," published in 1776. He was elected an A.R.A. in 1772, and a full Academician in 1788, and held the appointment of portrait painter in crayons to George III. and the Prince of Wales. He was fond of astronomy, and constructed a model for showing the appearance of the moon, for which he obtained a patent, which he called Selenographia, and published a description with plates engraved by himself. He was a large exhibitor at the Royal Academy, sending an average of sixteen every year between 1789 and 1793. He visited a number of provincial towns in the pursuit of his profession, and died of typhus fever, at Hull, on April 20th, 1806. Many of his portraits have been engraved.

Joseph Wright, A.R.A., of Derby.

Joseph Wright, son of a town clerk of Derby, was born on September 3rd, 1734. He went to London in 1751, and studied first under Thomas Hudson, and afterwards under J. H. Mortimer, A.R.A. He then returned to Derby, and soon found plenty of employment as a portrait painter. He became well known for candle-light and fire-light pictures, two of which he sent in 1765 to the Exhibition of the Incorporated Society of Artists, of which body he was a member, and three more in the following year, one of them being the well-known "Orrery." In 1773 he married, and visited Italy, returning to England in 1775. While at Naples he saw an eruption of Vesuvius, and studied the effect of the flames, and also the varied effects of light in the caves at Capri and the grotto at Pausilippo, effects which often recur in his cottages on fire, moonlights, cavern scenes, and sunsets, to which he chiefly devoted his attention, and by which he gained both reputation and patronage. From 1778 he was in the habit of exhibiting subjects of this class at the Royal Academy. For a time after his return from Italy he settled in Bath, but was back in Derby in 1777. He was elected an A.R.A. in 1781, and a full member in 1784, but he declined the latter honour, owing, it is said, to his annoyance at the election of Edmund Garvey, the landscape painter, in the previous year. It is more probable, however, that as his health was far from good, and he was settled far from the metropolis, that he did not care to accept the responsibilities and duties of the position. In 1785 he exhibited a number of his pictures at Spring Gardens, but also continued to contribute to the Academy. One of his best-known works, "An Experiment with the Air-Pump," is in the National Gallery, and he painted a number of very striking portraits, three of which are in the National Portrait Gallery. A number of his pictures have been engraved. He died at Derby on August 29th, 1797.

Johann Zoffany, R.A.

Johann Zauffelly, generally called Zoffany, was born at Ratisbon, or Frankfort, in 1733. His father, a Bohemian by descent, was architect to the Prince of Thurn and Taxis. He was first instructed by Speer, but is said to have run away to Rome when 13, in order to carry on his studies in painting. He remained there twelve years, befriended by one of the cardinals and helped by his father. On his return to Germany he made an

unhappy marriage, which led him to come to England in 1758. He was at first reduced to great distress, and painted the ornamental faces of Dutch clocks, and then was employed to assist Benjamin Wilson, the portrait painter. At last he was recommended by Lord Bute to the Royal family, and soon after became famous for his portraits of actors in character, admirable for their truth and vivacity of expression. In 1769 he was admitted to the newly-established Royal Academy, and painted the portraits of many of the members. Later he went to Italy, with letters of introduction from George III. to the Grand Duke of Tuscany. Maria Theresa sent him a commission to paint a group of the Royal Family of Tuscany, which led to his going to Vienna in 1778, and being made a Baron of the Empire. In 1783 he went to India, and travelled far into the country, and received many lucrative commissions, acquiring a complete fortune by his brush. Among his best known Indian pictures are "Colonel Mordaunt's Cock Fight" and "The Tiger Hunt." On his return to England in 1790 his mental powers and general health were weakened. He died near Kew in 1810. His Indian groups and some of his Royal portraits were finely reproduced in mezzotint by Earlom.

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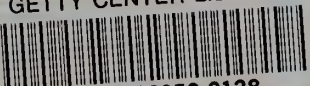
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